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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

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#### LITERATURE.

*A History of England, from the Conclusion of the Great War in 1815.* By Spencer Walpole. Vol. III. (Longmans.)

THE third volume of Mr. Spencer Walpole's impartial and instructive narrative of the political history of England from the close of the Continental war in 1815 deals with the very important period which lies between the passage of the Reform Bill and the accession of Sir Robert Peel to power in 1841. The facts of the period are stated fully and precisely; the financial expedients of the Whigs during this their first period of recovered power are expounded with sufficient clearness; and the vicissitudes of political feeling during the same epoch are commented on with great judgment and prudence. Mr. Walpole's work is a solid contribution to the political literature of modern England; and, though it is by no means exhaustive, it is exceedingly sensible and is practically useful in the highest degree.

The period is one of great, immediate, and of no less permanent significance to the student of English politics. To understand it rightly, one must look back for nearly a century and a half. The Revolution of 1688 was the act of the whole people; and, although the adherents of the Stuarts were strong enough to create great difficulties, the new settlement of the Crown and Constitution was never seriously threatened. The power of the Whigs, and, later on, of the Whigs and the Hanoverian Tories, lay with the Lords and with the moneyed classes. The power of the Jacobites resided in the country gentlemen and the country clergy. The Whigs were united, familiar with government, and resolute. The Tories were incapable of common action, and could never make head against their rivals. Hence, from the Revolution till the accession of George the Third, the Whigs were always in power, and nearly always in office. George the Third attempted, it is true, to create a new party, and, even when he seemed to be baffled, strove with characteristic energy and perseverance to carry out the principal object of his theory of government—that of emancipating himself from the control of those families to whom his family owed their throne at the crisis of Queen Anne's death. He so far succeeded as to create the later Toryism of North and of the younger Pitt, and to arrest the progress of the Constitution for seventy years and more. It may be said that his diligence and perseverance were mischievous, but George the Third contrived to impress his personal character and will more fully on the public life of the English people than many monarchs

of far higher capacity and of far greater powers.

All the benefits of the Revolution, beyond those of relief from the arbitrary practices and irritating arrogance of the Stuart kings, and of the limited but very effectual toleration which the settlement necessitated, enured to the benefit of the Lords. Individually, the Lords might have been in some degree what Walpole told Pulteney they were, "the most insignificant fellows in the kingdom;" collectively, they wielded all the political power in the three kingdoms, appropriated all its patronage, and carved fortunes for themselves out of public money. It was in vain that the country party carried over and over again, in the Commons, the Bill for "free and impartial proceedings in Parliament," i.e., a vigorous resolution against the mechanism by which the Lords wielded the solid power and secured the solid profits of government. Whig Ministers—Walpole notably—connived at, or even assisted, the barren protest which the passage of this Bill, almost as annual as the Mutiny Act, made; for it was certain that the Lords would reject the Bill when it came before them, as they regularly did. The jealousy with which the English Lords viewed the Scotch contingent, the extraordinary resolution by which they succeeded for nearly eighty years in excluding every Scotch peer created before the Union (they took care to allow none to be created after the Union) from an hereditary seat in the Upper House, is part and parcel of the dread which they felt that an independent section in the Lords would wreck the family compact. They had some reason for their fears, for, with few exceptions, the sixteen peers of Scotland were regularly paid for their attendance and their votes. But the payment was a fee for the brief which the Minister of the day offered for their advocacy. They never entered into the sheepfold or the pasture of the English peerage. At the present day it is instructive to an historian to watch the contrast between the England and Scotland of our time and that of a century and more ago. At the time of the Scottish Union the Scotch Lords were nearly as numerous as the English. The titles and estates which they possessed were derived from about one-third the area of the Scottish kingdom. A Scotch lord was nearly as frequent a being in Southern and Eastern Scotland as a Scotch minister, and, to the minds of the English aristocracy, a rather less respectable personage.

The English counties were nearly all anti-Ministerial; but they were utterly outnumbered by the English boroughs. Old Sarum, with three inhabitants, or Gatton, whose political entity was said to have been a tree in a park, had as much weight in old St. Stephen's as Yorkshire or Lancashire or Kent. It is said, and with some probability, that these decayed places were once thriving towns, and it is certain that, especially in Western England, where these boroughs were most numerous, there had been during the Middle Ages many busy seats of the woollen trade. But they had become mere villages in the time of the Long Parliament, and, as the Protector had disfranchised them, it was argued in the eighteenth century that Royalist England could not, and should not, take a lesson from

the policy of the Commonwealth. But it was through these boroughs that the House of Lords dominated in Parliament, constructed or destroyed Ministries, and made vast fortunes at the public expense.

The Reform Bill of 1832 did not entirely destroy the system under which the Upper House ruled in the Lower. It permitted a number of small villages to retain a pretence of representation, but to be really nomination boroughs. Some of these still exist, most absurdly, under the Ballot Act, since the fact that they were nomination boroughs was the only justification for their existence, and the principle of the ballot is the neutralisation of all local influence. How the Lords were brought to consent to the surrender of their power over the Commons is matter of very familiar history; one has to study the details of those nine years which Mr. Walpole writes about to see how implacable was their anger against the party which forced the surrender.

There is no doubt that the Whigs, who ruled after the Reform Bill became law, made very serious blunders. The great families, who had been faithful to the general principles of the Revolution, and who saw at last that they had no chance of recovering any place in the administration of affairs unless they destroyed the oligarchy of the borough-mongers, deemed themselves the natural objects of popular gratitude. They forgot that there is no gratitude in polities, because the public thinks that what the Legislature concedes is not a favour, but a right, and they were not aware that their rivals would accept the *status quo* of the change, and would at no very remote period find means to supplant them. They ought to have known that there was such a party, and a singularly competent leader to that party; for in shrewdness, patience, tact, and political capacity England has never possessed a greater public man than Peel. Peel never mistook his opportunity but once. By so doing he postponed his accession to power. This was in 1835, when he was induced to back the foolish error of the King and take office with a minority. Pitt had done so, but Pitt had certain qualities which Peel had not, to say nothing of the very different materials which Pitt had to manipulate.

But if the wisdom of the Whigs had been consummate, if they had never erred in a single measure, if the details of their policy had been as faultless as the principles of their policy were sound, they could not have made head against the stubborn and implacable wrath of the Lords. It was fresh in the memory of public men that the Lords had made and unmade Ministries, and freshest in the memory of the Lords themselves. It was certainly true that henceforth the new party—it soon became known as the Liberal party—would be permanently in a minority in the Upper Chamber, as the new Conservative party seemed likely to be in a permanent minority in the Lower. But nothing could deprive the Lords of their veto, and they used their veto freely and blindly. There are numerous incongruities in the machinery of the English Constitution. They are mainly due to the resistance of the Lords during the nine years of their angry activity. Mr. Walpole has not dealt with

this part of English political history as fully as he has treated other particulars. It is sufficient here to state that such a person as the Duke of Cumberland was actually a power, and even a danger, in the Upper House.

The Nemesis of this unreasoning animosity was not long delayed. At last the Conservative party obtained a decisive majority in the Commons, and Peel became Prime Minister. The Lords at once became docile, and in a very few years Peel inflicted on them what they believed to be far more solid, substantial, and enduring injuries than those which they had suffered when they were constrained to emancipate the Roman Catholics and to surrender the rotten boroughs. When Melbourne said that a man must be mad who could dream of repealing the Corn Laws, he was thinking of a Whig who would have to encounter the landowners, ennobled or untitled. That which Melbourne declared impossible Peel effected with far greater ease than he did any other great matter which he had previously taken in hand. For a time he lost his popularity with his old allies; but he was surely reconstructing a party, and when the accident which resulted in his death occurred he was on the eve of being again Prime Minister. In the meantime the temper of the Lords was thoroughly changed, and the spirit which possessed them from 1832 to 1841 was exorcised.

JAMES E. THOROLD ROGERS.

*The Englishman and the Scandinavian.* By F. Metcalfe, M.A. (Trübner.)

THE object of this work is to compare the Old-English and Old-Norse national characters as shown in their literatures, institutions, and way of life generally. We have chapters on the history of the study of Old English, on Bede and his Ecclesiastical History, on the laws, charters, the poetry, and various other subjects, together with a general survey of the national situation in Britain during the Old-English period. The second part deals in a similar way with the revival of Icelandic philology, the two Eddas, the sagas, the scalds, the Norse laws and charters, runes, &c., and winds up with a general summary of the results of the comparison.

In ordinary cases we assume that, when a man writes a book, he has previously acquired an (at the least) sound elementary knowledge of its subject. We make this assumption when a German, Dutchman, or Scandinavian writes on Old-English antiquities or philology. But when an Englishman deals with these subjects the case is exactly reversed; we assume, until the contrary is proved, that this preliminary requisite is wanting; if we find any gleams of knowledge or originality we are thankful, but do not complain if our author shows no other gifts than those of inaccurate compilation and superficial popularisation. It would be unfair to judge Mr. Metcalfe by the severer standard. A writer who still bows down to the authority of Conybeare, and who quotes Old English poetry from Thorpe's versions, can hardly be expected to be abreast of modern research, or even to have acquired a sound elementary knowledge of the language. We find such errors as *krafte* (for *creafe*), *lig* (lic), *clepan*

(clipian), *geswiltan* (sweltan), *fusan* (fysan), *clænum antimber* (antimbre), and many such. The Icelandic words are better, but here, too, we find *skörunger*, *orrust*, *skib*, for *skörungr*, *orrosa*, *skip*. Sometimes the two languages are confounded, as when *fetill* (p. 204) is given as an Old-English, *galdor* (p. 104) as an Icelandic, word. We are told (p. 452) that *ale* is a purely Scandinavian word, although *ealu* is quite common in Old English. Inferences are drawn from Thorpe's absurd mistranslation of a passage in the Gnomic poem, "a lover requires a leech," where *lef mon* has nothing to do with *leman*, simply meaning a "sick man." Mr. Metcalfe connects Icelandic *eykr* (p. 454) with Latin *equus* and Sanskrit *aqua* in defiance of that time-honoured generalisation, Grimm's Law, which finds the Norse equivalent of *equus* in *jör*. He enriches philological literature with such astounding etymologies as *gun* from Icelandic *gunnr* (war) and *jolly* from *jól*, Christmas being the season of *jollity*!

But we must turn from such details to the main subject of the book, whose tendency is, we may say at once, to run down the Low-German element in our national pedigree as much as possible, and to extol the Scandinavian one in the same proportion. According to Mr. Metcalfe the "Anglo-Saxons" were as uncouth as their name in every respect; they were the most sluggish, sensual, dull, unimaginative, plodding, priest-ridden race that ever crawled between heaven and earth, while their adversaries were all "go," pluck, energy, buoyancy, and vivid poetical imagination. It will be seen that Mr. Metcalfe reflects the current prejudices of the ordinary "well-informed" reader, based mainly on Scott's *Ivanhoe* and various oracular utterances of clever writers like Macaulay and Kingsley. It is, of course, useless to protest against these prejudices, which will last as long as the present ignorance of Old-English history, institutions, and literature lasts; useless even to point to such names as Bede, the great missionary Wilfrid, Alfred, Athelstan, and Edmund Ironside; but it is worth while to call attention to one or two general facts which are too often ignored. The most important of these is that the great bulk of Icelandic literature—we may say the whole of its really valuable portion—is not older than the thirteenth century; that is to say, not more than a century older than the birth of Chaucer. Now, although the Northmen were notoriously one of the most imitative and assimilative races that the world has seen, exceeding in this respect even the Japanese of our day, there has been, till within the last few years, a tacit agreement to ignore this fact, and to assume that the late Middle-Age literature of Iceland is an absolutely true reflection of the life, manners, and beliefs of the Norsemen of five centuries earlier. We believed it, because it was pleasant and convenient to do so; we even waded patiently through the dreary baldness of most of the so-called "Sæmund's Edda" because we believed it to be really the gospel of Germanic heathenism. Now that it has been proved that the beautiful myths of Balder, of the world-ash, &c., are merely distortions of Christian and Greek legends, and that the heroic poems are of purely German origin,

we must cease to adduce them as proofs of an impossible idealism and loftiness of thought among the half-savages who made an easy prey of the crumbling or half-consolidated civilisations of the South.

Again, Mr. Metcalfe, like many others, takes a too egotistically modern view of national history. In his boundless enthusiasm for the picturesque heathenism of the Norsemen he abuses the Old English for being Christians, and King Alfred for translating Orosius and Boethius, and entirely fails to appreciate the unique features of Old-English civilisation—the wonderful way in which our ancestors assimilated Roman and Celtic culture and the spirit of Christianity while at the same time vigorously maintaining their national characteristics. Nothing is more striking than the contrast of the broad geniality of the Old-English character with the hard narrowness of the Northmen.

As might be expected, Mr. Metcalfe's estimate of the literatures of the two races is parallel with his estimate of their national characters. We can only explain his extravagant admiration for the scaldic poetry as the reverse of the sentiment "familiarity breeds contempt." He himself naively remarks, speaking of Egil's *Sonar torrek*, that, "owing either to the perturbation of his mind or the faults of transcribers, it is very obscure." "Obscure" is a very mild word to apply to such Chinese puzzle word-patterns as these compositions of Egil and his brother scalds. The plain fact is that, with all the stimulus of English and Celtic literature, the Northmen did not produce more than a few hundred lines of actual poetry. Contrast this with the variety and excellence of the Old-English poetry with its *Beowulf*, *Judith*, and *Seafarer*! Of the splendid fragment of *Judith*, which no student of Old English has ever read without enthusiasm, Mr. Metcalfe says—apparently forgetting himself for the moment—"nothing can exceed the descriptive power in this poem." He also patronises the incident of the stag in *Beowulf*, which he calls a "beautiful touch," and even goes so far as to hint that it is "worthy of the author of *As You Like It*." His remarks on the *Seafarer* show a most extraordinary misapprehension of its meaning. He adduces it as "a capital instance of the chapfallen tone of some of the Anglo-Saxon poems, as contrasting with the buoyant, exulting strain of the Icelandic scalds," whereas no poem, either of ancient or modern times, expresses more vividly and ideally the fascination of adventure and peril on the sea. So startlingly modern is the spirit of this poem that it is difficult to realise that it is the work of a Northumbrian *scop* of the eighth century, and not of some nineteenth-century Shelley.

Mr. Metcalfe's style is light and easy, occasionally degenerating into flippancy, as when he talks of "Tancred and Co." telling the king, &c., or says of the Assyrians in *Judith* that "literally they 'get the sack,'" which is a mere pun on the *æt sæcce* of the original; and his book will no doubt obtain the popularity it deserves.

HENRY SWEET.

*Oeuvres complètes de Victor Hugo.* Edition définitive d'après les Manuscrits originaux. Tomes I., II. (Paris : Hetzel, and Quantin.)

THE world has waited long for this uniform and final edition of the works of Victor Hugo, and now it has begun to see the light it is probable that public curiosity will hasten it to a speedy completion. We are promised forty of these great quarto volumes, and this estimate does not take into account the written and unwritten productions of the author which have not yet been printed. Already, when the first volume had scarcely appeared, the illustrious and prolific poet added a new work to the library of his writings, the noble rhetoric of *Religions et Religion*; and we hear vague and wonderful things of epics, novels, histories, dramas, completely finished, and waiting only to be issued in such a way as not to trip up one another by the heels. These future productions, however, the poet pledges himself to present to us in the same form as that now before us; and the reader has but to consider what room in his house he can spare as the exclusive habitation of Victor Hugo, past and future, to be very happy in subscribing for an indefinite series of these handsome, finely printed books.

The task of bibliographical annotation has been entrusted to M. Paul Meurice, who is to hold this position of absolute textual authority as long as he may survive Victor Hugo. "Paul Meurice," says the author, graciously excusing himself for his indolence, "est un poète qui veut bien accepter cette fonction : surveiller la publication d'un autre poète ; je lui remets tous mes droits," and the MSS. upon which to found the text. Tome I. contains *Hernani*, *Marion de Lorme*, and *Le Roi s'amuse*. It is interesting to learn that these tragedies were composed with extreme rapidity, regularity, and promptitude, as we discover from the dates of commencement and completion of each act. *Hernani* occupied the poet twenty-six days, *Marion de Lorme* twenty-four, and *Le Roi s'amuse* exactly three weeks. The original name of the second drama was *Un Duel sous Richelieu*, and under that title it was accepted at the Odéon.

Some interesting passages excluded from *Hernani* are here printed for the first time. In the original draft the mystery of Hernani's birth was explained as early as the opening scene of the second act. The following touch of fine poetic insight was omitted, partly, perhaps, because the scene was already long, and partly to avoid giving offence. The King is watching beneath the windows of Doña Sol :

"DON CARLOS. Dans la place  
Qui brille ainsi là-bas ?  
DON RICARDO. C'est le crieur qui passe.  
DON CARLOS. Il dit l'heure. Ecouteons. Paix !  
LE CRIEUR (au fond). Minuit. Priez tous  
Pour les âmes des morts !  
DON CARLOS (achevant tout haut sa prière).  
... Ils espèrent en vous,  
Mon Dieu ! pardonnez-leur leur pêchés et  
leur fautes !  
De votre paradis les murailles sont hautes,  
Laissez-les leur franchir, Seigneur, ainsi qu'à  
nous !  
DON RICARDO (montrant les murailles de l'hôtel).  
Faut-il aussi franchir celles-là ?  
DON CARLOS. Taisez-vous !  
Vous êtes un impie !"

In the final scene Doña Sol was permitted at first to yield to the physical agonies of her death, and it is agreeable to turn from the painful cancelled scenes to the more dignified, if less realistic, close of the drama as it now stands. The alterations made in *Marion de Lorme* turn out to be considerable, but it may safely be said that in every case they were improvements. The MS. of *Le Roi s'amuse* is much cleaner than those of the other two dramas, and scarcely contains any corrections.

But if the resuscitated passages in the first volume are not very important, bibliographical restoration gives us still less in the second, which comprises *Les Orientales* and *Les Feuilles d'Automne*. The latter collection originally opened in this brusque fashion :—

" Sans doute il vous souvient de ce guerrier suprême  
Qui, comme un ancien dieu, se transforme lui-même  
D'Annibal en Cromwell, de Cromwell en César.  
—C'était quand il convait son troisième avatar.  
Ce siècle avait deux ans. Rome remplaçait Sparte,  
Déjà Napoléon perçait sous Bonaparte,  
Et du premier consul, trop gêné par le droit,  
Le front de l'empereur brisait le masque étroit."

It is very rarely that Victor Hugo seems to have been dissatisfied with so long a passage as this, and the corrections are singularly few and unimportant. On the whole, the curious and elaborate notes appended to these volumes tend to prove that the poet composes with unusual rapidity and sureness of hand, as indeed the extent of his writings would prepare us to suppose. As a rule, the corrections made on his first MS. are slight touches, each removing a superficial blemish of form or taste.

The publishers of the series have spared no pains to make it handsome and serviceable, and there is no fault to be found with the result except that the individual volumes are rather fatiguing from their size and weight.

EDMUND W. GOSSE.

*Nile-Gleanings.* By Villiers Stuart (of Dromana), M.P. (Murray.)

To be an observant traveller, as Dogberry might say, is "the gift of Fortune;" but wealth and leisure, like reading and writing, "come by nature." Mr. Villiers Stuart is favoured alike by fortune and by nature. He is rich enough to go to Egypt as often as he pleases, and intelligent enough to make use of his opportunities. In the course of three winters spent on the Nile, he has thought for himself, dug for himself, collected antiquities, dipped into hieroglyphs, copied inscriptions, facsimiled portraits of dead-and-gone Egyptian beauties, and written an exceedingly readable book.

To have seen and done all that Mr. Villiers Stuart saw and did in the course of his "Gleanings" asked no small amount of industry, endurance, and good temper. Some of his adventures—as, for instance, his visit to the Maabdeh crocodile pits, where he was basely deserted by a dragoman only too well known to the present writer—are told with genuine humour. Mr. V. Stuart, indeed, loves a joke almost as well as he loves a mummy; which is saying a good deal. He is also an excellent draughtsman. Some of his sketches of Egyptian bas-reliefs (such as the procession of emblematic figures of townships, oddly

described as "female slaves," from the tomb of Ti) are rendered with a freedom and purity of line not often met with in amateur work of the kind. As reproductions of subjects either figured for the first time or so little known as to be practically new, the recently excavated tombs of Atot and Nofre-Ma-t at Meydoom (pl. 56 F, 57 G), the wall-paintings from tombs of the Sixth Dynasty at Kasr-el Syad (pl. 36, 37, 38) the "Levée of Amenhotep II." from a grotto at Ibrem (pl. 42), and the Minstrel Group from El Kab (pl. 19) may be especially indicated; and I can testify to the accuracy with which Mr. V. Stuart has copied the elegant Bari (pl. 41) from the south wall of a *speos* which I myself helped to excavate at Abo-Simbel in 1874. Others of the designs reproduced in this costly volume have been so often engraved in the works of Lepsius, Rossellini, Champollion, Champollion-Figeac, Dümichen, Sharpe, C. Blanc, &c., &c., that it was scarcely worth while to devote to them the space and labour which might have been better bestowed upon less hackneyed subjects. Neither are the Bayt-el-Welly scenes (pl. 46, 47) so "rare" as Mr. V. Stuart believes; since, besides being facsimiled in certain of the foregoing works, they are familiar to all comers in Bonomi's magnificent coloured casts in the British Museum.

From these and other indications it may be gathered that Mr. V. Stuart has turned his attention to independent sketching and sight-seeing rather than to the published literature of his subject. But then the literature of Egyptology involves such a formidable amount of study, that only professed archaeologists can be expected to go into it very deeply; and the travels of archaeologists are apt to be somewhat dry reading. Mr. V. Stuart is never dry; and his impressions have lost none of their *naïveté* by over-friction with the views and opinions of others. Certain it is that no amount of mere "book-learning" will teach that quickness of observation which led the author of *Nile-Gleanings* to discover at Thebes a very curious tomb dating apparently from that obscure period of Egyptian history when Amenhotep IV. is believed to have instituted the worship of the solar disc, and to have founded the city of Tel-el-Amarna. This tomb (the site not indicated) was found "buried beneath an avalanche of quarry rubbish," one half of which Mr. Villiers Stuart caused to be removed, so uncovering the right side of the *façade* and part of the left. The external bas-reliefs, of which various illustrations are given, are distinctly in the style of the Tel-el-Amarna sculptures, and represent the Pharaoh hitherto known as Amenhotep IV. (Khous-en-Aten) and his Queen, Nefer-ti-taï, attended by guards and courtiers, and seated, as it would seem, in their palace gateway. From the solar disc above, the usual rays, terminating in hands, stream down upon the heads of the royal heretics, whose faces, figures, and cartouches have been elaborately mutilated. The other figures, the architectural details, and the hieroglyphed inscriptions are untouched and in perfect preservation; the presumption being that the figures of Khous-en-Aten and Queen Nefer-ti-taï were defaced during a subsequent reign by the

orthodox priests of Thebes. A tomb thus decorated is a curiosity anywhere out of Tel-el-Amarna; but still more curious is it that while Khou-en-Aten and Nefer-ti-tai occupy one side of the *façade*, another and a very different Amenhotep IV. and his Queen, seated under a canopied pavilion, occupy the other. Though chipped over, the features of Khou-en-Aten plainly reveal the Asiatic type of the Tel-el-Amarna sculptures; but the new Amenhotep IV., of whom Mr. V. Stuart gives no portrait, is described as "unusually stout," and very like the Amenhotep family in general. Hence it would seem that Amenhotep IV. and Khou-en-Aten, whom historians have hitherto believed to be one and the same, were in reality two distinct personages; the one thoroughly Egyptian in appearance, the other thoroughly Semitic. It is also to be observed that while the Queen of Amenhotep IV. is represented standing at the back of her husband's throne, as is usual in subjects of this class, the Queen of Khou-en-Aten is seated on a separate throne, and entitled "Lady of the Two Lands." From these and other details, Mr. Villiers Stuart concludes that Khou-en-Aten, who may have been of Phoenician birth, married a daughter of Amenhotep IV., and reigned in her right. The rise and origin of the disc heresy, and the singular physical characteristics of Khou-en-Aten and his Court, have given rise to much learned speculation; and Mr. Villiers Stuart is to be congratulated if his discovery should lead to a clearer understanding of this interesting phase of the religious history of the Middle Empire. It is, however, very desirable that the tomb in question should be cleared of all remaining *débris* and systematically examined. Mr. V. Stuart mentions a long hieroglyphed inscription which he copied; but of this copy he unfortunately gives no facsimile.

AMELIA B. EDWARDS.

#### NEW NOVELS.

*Poet and Peer.* By Hamilton Aidé. (Hurst & Blackett.)

*Odd or Even.* By Mrs. Whitney. (Ward & Lock.)

*Vida.* By Amy Dunsmuir. (Macmillan.)

*Sussex Stories.* By Mrs. O'Reilly. (Strahan.)

*Lord Maskelyne's Daughter.* By Rosa MacKenzie Kettle. (Weir.)

*Roughing it in Van Diemen's Land.* By Edward Howe. (Strahan.)

*The Mistress of Coon Hall.* By Margaret Cartmell. (Walter Smith.)

*Louisiana, and That Lass of Lowrie's.* By F. H. Burnett. (Macmillan.)

*As the Crow Flies.* By E. Owens Blackburne. (Moxon, Saunders & Co.)

MR. HAMILTON AIDÉ may perhaps not quite deserve the rank which an intelligent French critic lately gave him, at the head of all English novelists except Miss Braddon. But his work is always welcome, because in the first place his literary and story-telling faculties are very considerable, and because in the second it is never mere hackwork. The author gives himself time to form a

proper conception, and time also to work it out. *Poet and Peer* tells its story pretty plainly in its title. The hero is a democratic young nobleman of amiable, but intensely thoughtless, fickle, and impulsive character, who is, as a matter of fact, spoilt thoroughly by everybody who has anything to do with him, including Mr. Hamilton Aidé. Nothing can be more delightfully remote from poetical justice than the way in which he flits from flower to flower, and is permitted to sip the sweets of each, the last being the sweetest. If the heroine is less fortunate, the impolicy of village maidens forming attachments out of their degree is a fact admitted, and requiring no comment. Mr. Hamilton Aidé is an adept in verse as well as in prose, and he is therefore able to give specimens of his hero's poetical powers which are decidedly superior to the run of such things. The chief attraction of the book, however, as of most of its author's novels, lies in the easy sketches of character and society which are strewed about it. Mr. Hamilton Aidé is able to make even his sketches of English society at Rome, the most hackneyed of all such subjects, fresh and agreeable; and the light hand with which he attempts satirical description makes the fare he provides very pleasant after the heavy compound of maudlin sentiment and awkward cynicism to which certain of his fellows of the other sex have accustomed us in treating similar scenes. To all which it must be added that the pathos of *Poet and Peer* is considerable, and very well managed, so that it would be odd if the book were not, as it is, an unusually good one.

"I am told," said the fairest, not only of queens, but of women, "that they speak their very language with a grace which the haughty islanders who oppressed them never attain." We are inclined, as we have been before inclined, to think that there is much truth in this speech of Marie-Antoinette's as reported by the author of *The Stars and Stripes*, which, by-the-way, they do not reprint in the American editions of Thackeray's works. We must confess that to persons nourished on the scanty fare of English literature, with an occasional treat of the classics and the effete tongues of continental Europe, such phrases as the following are something too wonderful and excellent:—"And of being so lovely to the accidentals when you didn't mean anything continuing," or, "Was it not even already in essential respects a thing of yesterday which the hard, uncertain, shifting to-day was fast changing from all established centre and solid confident advance?" Such a dialect as this never fails to remind us of that immortal speech of Hoffmann to Werner which Mr. Carlyle has somewhere reported; and we cannot help saying to Mrs. Whitney, "Respected madam, if the whole of thy dear novel is going to be written in this language thou wilt please translate it, as otherwise we shall not understand." From the present instalment of *Odd or Even*, which is apparently being issued, not in books or parts, but in volumes, it seems, where we catch its meaning, to be a pleasant story of a not unusual American kind, in which the town-bred young lady of immense cultivation and beauty goes

to the wilds and is captivated by the philosophic ploughman and the engaging minister. But we wish we did not think so often of Hoffmann and Werner as we read it.

Miss Dunsmuir's novel is a very charming story of the Isle of Arran and of a girl's childhood there. Arran must be in some way subtly novel-inspiring (the influence of Mrs. Whitney is still upon us as we write), for we have only read two novels of which it was the scene, and both of them were unusually good. The first volume of *Vida* is better than the second, which gets into theological difficulties and anatomises the hearts of ministers of the Established Church of Scotland. The first, dealing with the childhood of Vida Callander and Arthur Kennedy, is as pleasant a study of its kind as we have read for a very long time. Miss Dunsmuir rarely strikes a false note, except when she is talking of the wicked world and its inhabitants. We do not think that the Honourable Mrs. Stanley, who is represented as a lady by birth as well as by marriage, would have said of a boy of fourteen, "I always did think him so gentlemanly when he put on that bored look." A very silly boarding-school girl of a doubtfully middle class, fresh from the study of Ouida, might possibly have said such a thing. But this is a slip of no very vital importance, while the faculty of draughtsmanship shown in the character of Vida is of a very excellent kind.

Readers of that very pleasant book, *Phœbe's Fortunes*, will know what to expect from Mrs. O'Reilly's *Sussex Stories*, and they will be in no way disappointed. The three volumes contain a dozen or so of admirable tales, distinguished alike by the presence of goodness and the absence of goodness, by a familiarity with the ways and thoughts of the poor in town and country and by an unusual power of rendering both character and scenery. We should say that we have never seen better stories for presentation to children and servants if such a saying did not, very unjustly and unreasonably, seem to carry with it an inference that they are good for nothing else. On the contrary, they are good for anybody who knows how to recognise and enjoy good work, and who is no more afraid of the moral biting him in such work than he is to be persuaded by the presence of a moral to call bad work good. It is difficult to single out any stories for special praise, but perhaps "Miss Olive's Boys" and "A Golden Wedding" deserve the palm.

*Lord Maskelyne's Daughter* displays most of the characteristics which that prolific novelist, Miss Kettle, has taught readers to expect in her work. It is not very easy to decide what the attraction of that work is, for Miss Kettle's characters are for the most part rather conventional, and her plots rarely have any particular merit. Probably the secret is to be found in the hearty and genuine love of nature which pervades her work, and which she manages to express in a very fresh and pleasing manner. She tells us that this is the thirteenth volume of her "author's edition" of her books, and that she hopes to add another dozen volumes, most of them new. We have not the slightest objection to offer to this proceeding, and that is more

than we could say in the case of a great many novelists.

Mr. Howe's volume contains two stories of rather unequal merit and attractions. The first, from which the book derives its title, is decidedly readable. It has not much story in it, but gives a lively and obviously faithful account of the experiences of an English family settling in Tasmania a generation or so ago. It very well deserves a place among the numerous conscious or unconscious imitations of *Robinson Crusoe*, of which boys who are good for anything are never tired. Of the other we cannot speak so favourably. "The Adventures of Harry Delane" reverses the picture, and shows the school life of a young Australian in England. Now school stories are uncommonly difficult things to do well, and Mr. Howe is not of the company who have mastered that secret.

Miss Cartmell is, it seems, the author of *The Viking*, a rather eccentric novel, in which we had the pleasure of discovering some merit a year or so ago. We are glad to be able to recognise some more in her present venture, though she has still a good deal to learn in order to put her powers to the best use. *The Mistress of Coon Hall* contains a heroine who is related, but not too closely related, to the Scandinavian young woman who burnt the Bishop in *The Viking*; and a benevolent but queer old lady, who believes in family legends and destiny, but has extremely little respect for modern police regulations and the conventions of society generally. Among the minor personages there is a black kitten which is irrelevant but pleasing. Miss Cartmell has not quite found her way yet, but she seems to be making some progress towards it, if that progress be occasionally "through bush, through briar." *The Mistress of Coon Hall* is, especially in its earlier chapters, by no means devoid of interest.

Messrs. Macmillan have consulted not un-wisely Mrs. Burnett's international reputation by bringing out in one volume *That Lass of Lowrie's*, and the Transatlantic study of *Louisiana*. Though the one story is as strongly English in character as well as dialect as the other is American, both display the author's characteristics well. For ourselves we should be glad if there were a less distinct trace of the imitation of Dickens—a model never yet imitated but to the imitator's hurt—in Mrs. Burnett's work, but no one can fail to recognise the real ability to draw character she has shown, and the true vein of pathos she has worked.

Mrs. Blackburne is a tower of strength to Messrs. Moxon's venture of sixpenny novelettes. Not many novelists of the present day have an equal faculty of knocking off lively stories with just enough substance in them to last for a hundred pages or so. The story of *As the Crow Flies* turns upon the evil practices of a base and cold-blooded Saxon who habitually corrects the letters of his beautiful Irish love in red ink, and obliges her to go in for examinations. His fate is worthy of his brutal conduct.

GEORGE SAINTSBURY.

#### CURRENT LITERATURE.

*Sanctorale Catholicum; or, Book of Saints.* By the Rev. Robert Owen, B.D. (C. Kegan Paul and Co.) A distinguished scholar and theologian, who, a few weeks ago, was attracting large London audiences by his reputation and his eloquence, has said that a true philosopher in a prison cell with the fifty-five volumes of the *Acta Sanctorum* of the Bollandists would find himself in an earthly paradise. In his Preface Mr. Owen quotes the enthusiastic *dictum* of M. Renan, and he offers us the following pages as a kind of epitome of this voluminous literature—"a quiet hermitage," whence the reader "may catch heart-feeding glimpses of the vast outlying prospect of the City of God." He had once, he informs us, cherished a more comprehensive design, but was forestalled by the activity of Mr. Baring Gould. The present volume is characterised by one special feature which, as Mr. Owen observes, "differentiates" it from other similar collections in that it includes "just men" who have adorned the Anglican Communion since its severance from the See of Rome. To object to the inclusion of such characters, he not unreasonably observes, on the ground that they were not adorned by *charismata* or supernatural gifts is unfair; and he declares that, "if blamed for honouring the ambiguous merits of Charles Stuart, he objects to the East the *cultus* of Constantine 'equal to an apostle,' to the West its veneration of the ambitious Charlemagne." Nor is it easy to call in question the justice of the declaration that "the solid, unpretending virtues of a Berkeley or a Johnson are more admirable than the fantastic merits of a host of ascetics about whom the most impudent fictions have been circulated;" but, were it not that the religious enthusiast and the rationalist are often to be found meeting at points arrived at by very different routes, we might be almost startled by the similarity between Mr. Owen's theory and the Comtian veneration of Ideal Humanity. As regards the historical value of such a collection, it may be noted that writers of a very different school from M. Renan—Guizot, for example, and Prof. Stubbs—have insisted strongly on the importance of the later hagiologies as a help to the study of mediaeval times, although from this point of view we cannot but admit the correctness of M. Renan's canon—that the right method of classification is not the artificial and fortuitous succession of the Calendar, but that according to epochs and nationalities. Of the literary execution of Mr. Owen's volume it is impossible to speak very highly. His renderings of the original narratives are wanting in chasteness and carefulness of expression, and phrases which recall the modern newspaper paragraph writer are often oddly interspersed in a naked translation of the Latin text. The successful performance of such a task calls, however, it must be admitted, for acquirements and gifts of no common order—the erudition and judgment of a John Henry Newman with the *curiosa felicitas* in diction of a Charles Lamb or a Charles Kingsley. The general appearance of the volume is most appropriate, and the typographical execution excellent.

*Shropshire Word-Book: a Glossary of Archaic and Provincial Words used in the County.* By Georgina F. Jackson. Part II. (Trübner.) Unlike many works issued in parts, Miss Jackson's Glossary improves as it goes on. We spoke highly of the first number, and are bound to say that the present one is still more worthy of praise. If she finishes it in the careful fashion in which she has begun, it will be one among the three most important local Glossaries we possess. The amount of reading indicated by the quotations from all kinds of recondite sources has been very great, for there is full evidence, which a student cannot miss, that the examples

are not mere scissors-and-paste work such as we come upon in many books of reference of high pretensions, but have really been studied with their contexts. A few examples, it is true (see *jour*, *tigger*, *nest*), have been taken at second-hand, but in these cases the immediate source is always unmistakeably indicated. Miss Jackson almost always avoids the snare of derivations. This is undoubtedly wise. The duty of a compiler of a local Glossary is clearly to put on record what is heard, and to give such examples, gathered from far and near, as may illustrate the same, not to make guesses as to how such and such words have come into being. A wide knowledge of language and very many other things beside is required before anyone can do more than make a haphazard guess at the parentage of a word. This is proved by some of the very silliest books in human literature which have been written by persons possessing plenty of scholarship of a certain kind, but no knowledge whatever of the laws of language. Miss Jackson explains *kelter* to mean "wealth, accumulated money." She is, we doubt not, right as far as she has gone; but is she quite sure that she has told us the whole truth? In many parts of Northern and Eastern England "*kelter*" signifies "rubbish." We believe this to be its primary meaning, and that "*wealth*" is a secondary and figurative one. Such changes are not uncommon. We have heard and read sermons in which money was called "dross" and moral conduct "filthy rags." This secondary meaning has, we think, been mistaken for the primary one, mainly on account of Jamieson's guess, for it could be no more, that *kelter* came from the German *geld*. *Graff* is given as "a spade's depth in digging." Does it not also mean a ditch or drain? Symonds, the Civil War diarist, speaks of "a deepe graffe and wide, full of water." The habit of pronouncing "*gold*" as if it were spelt *goold* is certainly older than the time of George IV.; how much older we cannot say, but we believe it to be a genuine dialectic variety of the word, not one of those "good-society" malformations under which all cultivated languages have suffered.

*Les Polynésiens: leur Origine, leur Migrations, leur Langage.* Par le Dr. A. Lesson. Tome I. (Paris: Leroux.) Dr. Lesson's work claims our attention from the author's long and, so to speak, hereditary acquaintance with the Oceanic races. We may regret, however, that its scope is in a great measure limited to the establishment of his theory as to the origin and subsequent movements of the Polynesian race. Opinion has hitherto, as he points out, been divided between three rival views—first, the advent of the race from the Asiatic continent and adjacent islands; second, an emigration from America; and, third, its origin on a now submerged continent. Dr. Lesson proposes to show that each of these views is untenable, and that the Polynesian race originated in New Zealand, and has spread thence, not only to the various groups it now occupies, but into the Malay Archipelago (where it is represented by the Dyaks and other non-Malay races) and even to the continent of Asia. Many of the author's conclusions run counter to the views now generally held by ethnologists, to whom his terminology will also be unacceptable. Thus, writing of New Guinea, he speaks of "les Papous" as a mixed race produced by the union of "Papua" and "Alfourons," and he attributes a similar origin to the Australians. His assumption that the "Alfourons" are an ethnological entity, and his consequent attempt to define them as such, lead him necessarily, as we venture to think, into some confusion. It would be unfair to discuss his arguments until we have the whole work before us. As yet he has not succeeded in proving the assertion which he persistently and rather tediously reiterates;

some of the facts he adduces, for instance, to prove a migration northward and westward from the southern extremity of the Polynesian area would equally prove a movement in the opposite direction; but the whole subject is beset with difficulty, and is, perhaps, incapable of demonstration.

*An East End Chronicle.* By the Rev. R. H. Hadden. (Hatchards.) In this little book Mr. Hadden has sketched with sufficient brevity the parochial fortunes of St. George's-in-the-East during its hundred and fifty years of separate existence as a parish. The thing is necessarily done rather in the fashion of a newspaper article than of a regular parish history. But it is far from unamusing reading, and any profits which it earns for the organ fund of the parish church will be honestly got.

*The Political Comedy of Europe.* By Dan Johnson. (Sampson Low and Co.) Mr. Dan Johnson, of Denver City, has had a sufficiently happy inspiration, and might have carried it out in a worse manner. The "Political Comedy of Europe" is a sketch thrown into dramatic form of the history of Germany during the last twenty years. Prince Bismarck plays the part of first fiend; and, after a rapid survey of the Danish, Austrian, and French wars, a *finale* in which Germany attacks Austria and England, and is grievously discomfited abroad at the same time that civil war breaks out at home, accomplishes the *peripeteia* necessary to poetical justice. The chorus of the play is furnished by a German-American named Flitz, who finally appears in a mysterious re-union of the delegates of universal democracy in the Bernese Jura, arranged on the model of the Grütli meeting. Mr. Johnson writes with some force, though with an evident *parti pris*, and he makes his numerous characters work together for the dramatic purpose of his book in a manner which more celebrated dramatists have often failed to attain. But is "billion" American for "milliard"? It certainly is not the English for that now familiar word.

*Within a Circle.* By Emily Marion Harris. (Marcus Ward and Co.) This little collection of essays by the author of *Estelle* is devoted to advocating the moral and material interests of the poorer Jews resident in this country. Our author has evidently an intimate practical acquaintance with the woes and wants of her less fortunate brethren, and this suggestive little book will doubtless furnish many valuable hints to the wealthy and benevolent among her co-religionists.

*Magic Morsels! Scraps from an Epicure's Table.* By Harry Blyth. (J. N. Roberts.) This is a chatty and amusing little collection of anecdotes about the table, rather than a formal treatise on the culinary art, though the *gourmet* will be able to pick out here and there some "straight tips." Our author strongly objects to "meat teas," or, indeed, to the use of tea at any time as a beverage when solid nutriment in the shape of animal food is partaken of. He says, and from our own gastronomic experience we are strongly inclined to agree with him,

"All physiologists are agreed that the tannin in tea very seriously impedes the assimilation of muscular fibre. . . . Tea has a distinct value in the science of practical dietetics. Taken after a heavy meal, say at the end of a couple of hours, it gently stimulates the later processes of digestion; drunk with the food, it only obstructs."

Considering the heavy breakfasts it is so much the fashion at present to indulge in, washed down by liberal potations of the cheering cup, one cannot wonder at the prevalence of that hydra-like monster—dyspepsia. Mr. Blyth has got together in this little volume a most quaint and curious array of anecdotes concerning the gastronomic affinities and antipathies of actors,

eminent and obscure, which will no doubt prove an amusing reading for all who have any taste for sock and buskin.

#### NOTES AND NEWS.

MESSRS. RIVINGTON have nearly ready for publication a volume of Translations of Hymns of the Latin Church by Mr. D. T. Morgan, several of whose translations have appeared in *Hymns Ancient and Modern*.

WE understand that Mr. Marvin's translation of Col. Grodehoff's *Ride to Herat* will be in the hands of the public in the first or second week in June.

MESSRS. HURST AND BLACKETT have in the press *Monsieur Guizot in Private Life (1787-1874)*, by his daughter, Mdme. de Witt, translated from the French by Mrs. Simpson, in one volume; and a second series of *Tales of Our Great Families*, by Mr. Edward Walford, in two volumes.

THE secretary of the Smithsonian Institution, Washington, U.S., is desirous of obtaining any information which might be of use for the contemplated Memoir of its founder, James Smithson, F.R.S. Communications should be addressed to Prof. Spencer F. Baird, care of Mr. William Wesley, 28 Essex Street, Strand.

SIR ROWLAND HILL spent some of his later years in writing a *History of Penny Postage*. In this work is naturally included a history of his own life, from the year when he first turned his thoughts towards postal reform to the date of his retirement from the public service. It was Sir R. Hill's wish that his nephew, Dr. G. B. Hill (the author of *Dr. Johnson: his Friends and his Critics*), should edit this work, and should, at the same time, render it a complete record of his whole career by writing his Life in those years which were not included in the *History of Penny Postage*. He desired, moreover, that the book should be published with as little delay as possible after his death. Messrs. Thomas De La Rue and Co. have the work in preparation, and it will be ready for publication early in the autumn of this year. It will be brought out in two volumes octavo, and will contain a portrait of Sir R. Hill etched by M. P. Rajon, beside other illustrations.

MESSRS. W. SWAN SONNENSCHEIN AND ALLEN will publish shortly a magnificent royal folio volume, containing twenty chromo-lithographic plates, printed in from fifteen to eighteen colours in the highest style of Parisian art, entitled *Glimpses of Bird-Life*, the descriptive text being from the pen of Mr. J. E. Harting, the eminent ornithologist. The artist, Mr. Robert, is himself a well-known naturalist. The colour-printing has been entrusted to the firm of Lemercier et Cie., of Paris.

THE fourth volume of the German edition of Sir Theodore Martin's Life of the Prince Consort has just been published by the well-known firm of Perthes, of Gotha. Herr E. Lehmann is the translator.

MESSRS. MARCUS WARD AND CO. will shortly publish a novel, in two volumes, by M. E. Fraser-Tytler, entitled *Grisel Romney*.

*A Modern Greek Heroine* is the title of a new novel to be shortly issued by Messrs. Hurst and Blackett.

*Fulgentius: with Poems Old and New*, is the title of a new volume, to be shortly published, by Mr. Montgomerie Ranking, author of *Fair Rosamond*, *Bjorn and Bera*, &c.

MESSRS. RINGTON will publish the *Lectures on Everlasting Punishment*—now in course of delivery on Sunday afternoons at St. James's,

Piccadilly, by Dr. Goulburn, the Dean of Norwich—immediately after the delivery of the last lecture; also a new and revised edition of *England the Remnant of Judah and the Israel of Ephraim; or, a Hebrew Episode in British History*, by the Rev. F. R. A. Glover, M.A.

A PAMPHLET interesting to Cambridge men has just been published by E. Johnson, of Cambridge, on *The Origin and History of the Mathematical Tripos*. The writer, W. W. R. B., of Trinity, puts the origin of the Senate House examination about the year 1730, and shows how it gradually superseded the old "acts" or disputations that students had to keep for their degrees, so that after 1779 it became the sole test by which candidates were judged. A very clear and concise account is given of all the later changes up to the present time, and we are told that the tripos takes its name from the *tripos*, or three-legged stool, on which the bachelor who represented the university sat to dispute with the first questionist to be admitted to his B.A. on the chief degree days. The senior and junior "optimes" get their name from the phrase in which the examiner or moderator complimented a good opponent after the eighth argument in his act: "*Domine opponens, optime disputasti.*" The mathematicians' Latin may be judged of by the order of Farish, one of the moderators in 1783, when he saw a stray dog in the Senate House: "*Verte canem ex!*"

THE phoneticians of the Philological Society have at last come round to the common-sense view that the only way to bring about a reform of our spelling is to do it gradually, and not keep on all the present absurdities till a perfect system can suddenly be substituted for them. The society, at its anniversary meeting last Friday, resolved that it would begin, as its president recommended, by asking Mr. Henry Sweet—who suggested the plan—to draw up a list of all the words whose spelling has been spoilt by false etymology or false analogy—like *island* for *iland*, *aggrieve* for *agreve*, and *could* for *coud*, &c.; and of those words which contain unnecessary letters—like *foreign* for *foren*, *lead* for *led*, &c.—with the revised spellings that he would propose for them. The society would then meet and discuss these forms, and, after settling them, would recommend their adoption by the society's members in its *Transactions*, &c., and by the public. Mr. Sweet undertook to prepare the list, and he hopes that it may be settled and issued in July next, as so much of the preliminary work has been done by the American and other spelling reformers.

MESSRS. KERBY AND ENDEAN are about to publish a lecture recently delivered by Sir Joseph Fayrer at the Royal Indian Engineering College, "On the Preservation of Health in India."

THE French Government has allotted the necessary sums for the following missions:—M. Homolle, for the continuation of the excavations which he has undertaken at Delos, with M. Nénot, in his capacity of architect; and M. Kellien, to collect the traces of the ancient Breton poems the text of which has been published by MM. de la Villemarqué and Luzel.

M. CALMANN LÉVY is preparing for publication the correspondence of George Sand.

PROF. JOH. STORM, of Christiania, has been appointed representative of Norway at the International Literary Congress to be held at Lisbon in June. It is to be hoped that the learned Romancist and phonetician will take the opportunity of adding to our scanty knowledge of Portuguese pronunciation and the colloquialisms of the language.

PROF. JOH. STORM has completed the MS. of his German recast of his *English Philology*, which will be double the bulk of the Norwegian original.

THE *Revue Critique* of May 17 contains a review of part i. of Mr. Furnivall's edition of Stubbes' *Anatomy of Abuses* from the competent pen of Dr. J. J. Jusserand.

THE firm of Weigel, in Leipzig, will publish in the course of this and the following year a series of *Germanic Grammars* by the following writers:—Old and Middle English (separately), by Prof. ten Brink, of Strassburg; Old Norse, by Dr. Oscar Brenner, of Munich; Old High German, by Dr. R. Kögel, of Leipzig; Middle Low German, by Dr. A. Lübben, of Oldenburg; and Old Frisian, by Dr. H. Möller, of Kiel.

THE Accademia di Conferenze Storico-giuridiche of Rome has begun to publish its periodical journal, and has given to the world the first two parts of the *Studi e Documenti di Storia e Diritto*. The collection is very carefully executed, and contains some important contributions by well-known scholars. It opens with the first part of an essay by Prof. G. B. de Rossi on the funeral eulogy of Turia pronounced by her husband, Q. Lucretius Vespolio, who was Consul in the year 735 A.U.C. (cf. C. I. L., vi. 332). This is followed by a monograph by Prof. Alibrandi on some fragments of the writings of the ancient Roman jurists. Then come an essay by Prof. C. L. Visconti on the *quinipondium* and *tressis* in the Vatican collection of medals; some remarks by Prof. C. del Re on a new MS. of the commentaries of Bulgari on the *de regulis juris* of the Pandects; a letter from Clement XI. to the Duke of Parma and Piacenza, edited by Prof. G. Tomassetti; and an essay by E. Stevenson on the basilica of S. Sinforsa on the Via Tiburtina during the Middle Ages. The publication of the following collections of documents has also been taken in hand:—The statutes of the corporation of the merchants of Rome, edited by Prof. G. Gatti; and the Register of the church of Tivoli, edited by F. D. Luigi Bruzza.

THE Queen of Greece has written an article advocating the maintenance of the Greek nunneries.

MR. ALBERT CRANE, of New York, has offered to build at Quincy, Massachusetts, on behalf of his family, a library building as a memorial of his father, Thomas Crane. The town of Quincy has accepted the offer, and has voted upwards of £2,000 for a site. The building will be called the Crane Memorial Hall.

OUR Hungarian contemporary, the *Journal of Comparative Literature* ("Összehasonlító Irodalomtörténelmi Lapok"), beside its usual allowance of interesting polyglot contributions, in the bi-monthly number for April 15 has an extra title-page in honour of the centenary of the Buda-Pesth University—founded by Maria Theresa—and these appropriate elegiacs:—

"SINGIDVNVM ET BVDAPESTVM ET MOENIA CLARA  
VIENNAE

TRES VRBES ORNANT LITORA DANUBII.  
OMNES DOCTRINAE MATRES : HAEC SARMATICORVM,  
HAEC GERMANORVM, HAEC HVNGARIENSE DECUS.  
OMNES DOCTRINAE MATRES — AT TV BVDAPESTVM,  
PRINCEPS SIS NOBIS DVX ET AMICA SALVS."

M. E. BEAUVOIS has just completed in *Polybillion* a series of learned bibliographical articles on "The French and German Languages and Literatures in the Grand Duchy of Luxembourg."

WE are requested to state that Mr. W. J. Loftie's pamphlet on *The Table of Abood* was not "privately printed," but is a *tirage à part* from the new quarterly number of the *Archaeological Journal*.

WE have received the *Report of the Seventh Annual Conference of the Association for the Reform and Codification of the Law of Nations* (Clowes); *A Practical Method for the Constitu-*

*tional Union of the United Kingdom and the Nine Parliamentary Colonies* (Stanford); *Pilgrim Memories*, by J. S. Stuart-Glenne, third edition (Moxon, Saunders and Co.); Hand's *Aesthetics of Musical Art*, trans. W. E. Lawson, Book I., second edition (W. Reeves); *The Gifts of Civilisation*, by Dean Church, new edition (Macmillan); *Madonna: Verses on Our Lady and the Saints*, by the Rev. Matthew Russell, S.J. (Dublin: Gill); *The Forgotten Truth*, by the Rev. C. Bullock (Hand and Heart Office); *Principles and Portraits*, by C. A. Bartol (Boston: Roberts); *British Dogs*, Part X. (Bazaar Office); *Practical Trapping*, by W. Carnegie (Bazaar Office); *Bicycles and Tricycles of the Year*, by H. H. Griffin (Bazaar Office); *A Catechism on Geology and Sacred History*, by E. A. Peakome (Relfe Bros.); *A Critical Outline of the Literature of Germany*, by A. M. Selss, second edition, revised and enlarged (Longmans); *The Protagoras of Plato*, ed., &c., W. Wayte, third edition (Bell); *Second Report of the Executive Committee of the Duchess of Marlborough's Fund* (Dublin); *Jordan's Nibelungen*, 1. Lied, zehnte Auflage (Frankfurt-a.-M.: Jordan); &c.

#### MAGAZINES AND REVIEWS.

THE *Deutsche Rundschau* for May is an exceptionally good number. It has the beginning of a story by Herr Rudolph Lindau, "Die Kleine Welt," in which the scene is laid in Japan, though the characters are English. Herr Preger contributes an exceedingly interesting article on "Psychogenesis;" he strives to investigate the steps in the process of the development of the will and the understanding in children. His conclusions are founded upon a careful observation of the movements of children, and his connexion between these and the expression of emotions is highly ingenious. Herr von Sarburg writes an appreciative notice from the Liberal Catholic point of view of "Felix Dupanloup," the late Bishop of Orleans. Herr Hirschfeld gives a brief sketch of the history and capacities of the "Island of Cyprus," and points out that history for 3,500 years, from Thutmos III. to Queen Victoria, has connected the occupation of Cyprus with the lordship of the East. Herr Ebers contributes a valuable résumé of the "Modern Results of Egyptology," and Berthold Auerbach writes a little idyllic picture of a day's wandering last summer under the title of "Ein Tag in der Heimat."

In the *Archivio Storico Italiano*, Signor Morosi begins a paper on "The Motives of Diocletian's Abdication." The first instalment, which is in the current number, consists of an examination of previous theories, and points out the difficulties which each of them raises. Signor Rolando writes on a difficult but very important subject, "The Political Geography of Imperial Italy in the Ninth and Tenth Centuries;" by "Imperial Italy" he means that portion of Italy which was under the Empire, and he endeavours to fix the geographical limits of the several provinces and to note their variations.

THE *Revue Historique* has an excellent article by M. Vast on "The Siege and Capture of Constantinople by the Turks;" it is grounded on authorities which have come to light since the time of Gibbon and Hammer, especially the writings of George Scholarius and Critobulus, who wrote in Constantinople in the reign of Mahomet II. M. Maury, in a slight article, "Une Réhabilitation de César Borgia," discusses the recent works of Gregorovius and Alvisi, and concludes that Caesar Borgia is not so black as he has generally been painted, and that his misdeeds were those commonly recognised in the politics of his age. The other papers in the *Revue* are continuations.

THE April and May numbers of the *Monats-*

*schrift für Geschichte und Wissenschaft des Judenthums* contain a learned and well-written essay on the life and works of Ibn Djanakh (Abu'l-walid), the celebrated Jewish grammarian and lexicographer, born at Cordova towards the end of the tenth century. The author, M. Joseph Derenbourg, has lately brought out an edition of the Arabic text, with a translation of Ibn Djanakh's smaller works and treatises. His son, M. Hartwig Derenbourg, has also shared in this labour of love, which contributes so much to our knowledge of the best school of early Jewish scholarship.

THE May number of *Le Livre* contains the usual and extremely useful articles of contemporary bibliography. But the section intended to possess more permanent value has no article which can be said to be of the first interest. Such articles as it does contain, however, are all fairly attractive. A series of "Lettres Pédares," written by a provincial bibliophile, under the scarcely probable name of Dr. Chrysostom Mathanasius, begins well, with a description of a book of horoscopes, &c. The Paris archives and municipal libraries form the subject of another paper; there is a *chronique* of recent book sales, which perhaps should have fallen by rights into the modern portion; and a paper describing two newly discovered Groliers which it is said will come to the hammer shortly. The illustrations of the month are perhaps more attractive than the letterpress. One is a full-size *facsimile* of Victor Hugo's autograph MS., giving a page from *Religions et Religion*, from which it appears very clearly that the great poet is not of those who never blot a line. The other is an etching of a silver-gilt binding of the early part of the last century, an exquisite piece of work both as concerns the original and the reproduction.

#### OBITUARY.

THE news of the death of Mr. Henry Ashworth at Florence on the 17th inst. reached this country a few days ago. He was the son of Mr. John Ashworth, of Turton, near Bolton, and was born there in 1795. From early manhood he was connected with cotton spinning, and deeply interested in the progress of Lancashire. One of his first ventures in the literary world consisted of a series of *Statistical Illustrations* (1842) of the Duchy of Lancaster, with especial reference to the Hundred of Salford. He threw himself with vigour into the agitation against the Corn Laws, founding, and throughout its existence actively supporting, the celebrated Anti-Corn Law League. He published several pamphlets on subjects dear to the hearts of Manchester men, but his most ambitious publication contained his recollections of Mr. Cobden and the history of the League. It was published in 1877, and passed into a second edition in the following year.

As we have already mentioned, M. Paul de Musset, elder brother of the great poet, Alfred de Musset, has just died in Paris at the age of seventy-six. A writer of real talent and keen wit, M. Paul de Musset was eclipsed by the brilliancy of his brother's glory. Still, educated readers highly appreciate the powers of narration which he displayed in the field of historical romance. We have from his pen *Mignard et Rigaud* (1839), *Guise et Riom* (1840), *Les Femmes de la Régence* (1841), *Les Originaux du XVII<sup>e</sup> Siècle* (1847). His chief success was due to the novel of *Lui et Elle*, which appeared in 1859, in answer to George Sand's novel, *Elle et Lui*. The *Elle* and the *Lui* concealed the names of the famous novelist and the famous poet. Everybody knew that they had loved, and that their love had ended unhappily. George Sand told the story of Alfred de Musset's misdeeds. Paul de Musset undertook to tell the story of George

Sand's misdeeds. It was, it must be confessed, a rather dreary spectacle, this battle over a coffin. Paul de Musset was more happily inspired when he published, four years ago, a biography of his brother. We could have wished it more complete; but was it possible for a brother's pen to set down the whole truth concerning the author of *Rolla*? M. Paul de Musset was likewise the author of *La Revanche de Lauzun*, played at the Odéon in 1856.

#### THE OBERAMMERGAU PASSION-PLAY.

THE unique representation of the Passion, crucifixion, and ascension of Christ in an open-air theatre, built after the old Greek model, took place, for the first time since 1871, on Whit Monday, May 17, and was repeated on the following day on account of the large number of persons who could not obtain admittance on the Monday.

The text and music as now performed are substantially the same as in 1850, 1860, and 1870-71. The text is that of Alois Daisenberger, formerly parish priest of Oberammergau, who improved on the version of Othmar Weiss; the music was written by the village schoolmaster, Rochus Dedler, in the year 1810.

The two most remarkable features of the *Passionspiel* are the introduction of a chorus, which, as in the Greek drama, acts a mediating part between actors and audience, and the employment of *tableaux vivants* to illustrate each event in the life of Christ by a typical event from Old Testament history. The chorus consists of eighteen persons and a choragus, who ascend the front or open stage at the beginning of each act; the choragus addresses a short speech to the audience, setting forth the subject of the act; the chorus introduces the *tableau* or *tableaux* with appropriate music, and then leaves the stage to make way for the actors. The drama proper is, therefore, relieved by intervals of music and pictorial illustration, both related to the main action. The value of this arrangement is great; the modern stage substitutes for it irrelevant music and incongruous conversation.

The text of the *Passionspiel* on the whole follows the gospel narrative very closely; and seems specially modelled on the Gospel according to St. John. The play is Christian, not specially Catholic, in tone; thus all merely traditional or legendary episodes are avoided, except that of Veronica, in the fifteenth act; and here no miraculous impression is left upon the handkerchief with which Christ wipes his brow. The debate in the Sanhedrin in act II. no doubt contains much that is not recorded in the Gospel of St. John; but this was unavoidable if the debate, of which we have only a meagre account, was to be represented on the stage at all. The play here rather assists the imagination of the reader of the gospels than presents him with any new incidents. The same may be said of the scenes in which the despair of Judas is developed. On the other hand, there are points in which the version of the Passion-play differs, perhaps unnecessarily, from the gospels. Thus Judas, instead of coming forward of his own accord with the offer of betrayal, is solicited by emissaries from the Sanhedrin; and after the Resurrection, the priests enter, led by Caiaphas, and attempt to bribe the soldiers who have watched by the sepulchre to spread the story of the stealing of the body of Christ by his disciples. Some of the speeches, introduced in various parts of the play to meet the demands of dramatic necessity or propriety, are exceedingly beautiful and poetical. Such is that of Mary Magdalene, where she parts from her master at Bethany, "O, Du einziger Freund meiner Seele," and again, as she kneels at the foot of the cross, embracing it and covering it with

her long black hair, "Mein Herz hängt mit Dir am Kreuze."

The conception of the whole play is dramatic, and well worked out. The first scene shows us Jesus, in the hour of his greatest popularity, brought into violent collision with Judaism, as represented by the priests and Pharisees on the one hand and the offended money-changers and traders of the Temple on the other; we have here the elements of the coalition which ultimately brought about his death. The last act represents the final triumph of the Redeemer. Side by side, through successive scenes, we follow the life of Christ, and the steps by which his enemies compass his destruction; and the dramatic interest is well sustained throughout.

The characters of Judas and Pilate are excellently drawn; one understands the man better after witnessing the play. Judas is represented as having attached himself to Christ from motives of gain, and in expectation of the speedy coming of a temporal kingdom. Being disappointed at the delay of his hopes, and filled with resentment at the reproof which he receives in the house at Bethany, he is ready to lend an ear to the proposals of one of the money-changers sent by authority of the Sanhedrim. His despair and suicide are vivid and effective scenes.

Pilate is presented with a success which leaves nothing to be desired. His refusal to condemn an innocent man, his sincere admiration of the character and noble bearing of Christ, his melancholy and pitying speech, "Was ist Wahrheit?" give us one side of his character; but he is not courageous enough to be the only friend of the friendless, and when he is disappointed in his expectation that the people will support Christ—his speech when he asks them whether they will prefer one of the vilest of men to the pattern of all excellence is very fine—he yields to the combined fury of priest and mob. The part is admirably played by Thomas Rendl; his enunciation is clear and free from dialect, and his presence commanding.

The Christ of Joseph Maier is a successful performance of an extremely difficult part. His personal appearance is eminently well adapted for the character, though the dark brown hair is at variance with our traditional picture of Christ. Some who witnessed the performance of 1850 regard the impersonation of Tobias Flunger as superior in mildness and sweetness, though they admit that Joseph Maier has a grander presence. The latter is always dignified, and sometimes rises to the sublime. Nothing could be better than his acting in the scene of the "Last Supper," where the washing of the disciples' feet presents such great difficulties; and his long silence in the scenes before Caiaphas and Herod is most impressive. The only fault that one has to find is with his voice, which is high pitched and somewhat monotonous, occasionally almost giving one the impression of apathy. But his rendering of the last words in the Crucifixion scene, "Es ist vollbracht: Vater, in deine Hände empfehle ich meinen Geist," is magnificent. Throughout this scene the expression of pain is finely moderated, like that upon the face of Laocoön; there is not much blood on the hands or feet, and the spectacle of this living crucifix is terribly beautiful. A good deal has been said and written about the intense effort which it must require on the part of Joseph Maier to sustain himself for nearly twenty minutes on the cross. This seems to be a mistake. His feet rest upon a small board, and there are hooks, not perceived by the audience, by which the body is prevented from falling forward and the arms supported.

On the whole, then, we may endorse the verdict of Edward Devrient, that the Ammergau play proves that the Passion of Christ can be represented dramatically on the stage, in

spite of the fact that he only suffers and does not act. Through his voluntary election of suffering the indignities and wrongs which he endures appear as so many great actions.

The least well-sustained parts are those of the Virgin and Mary Magdalene; the latter especially seems qualified neither by the gift of acting nor by adequate physical endowments. Caiaphas and the priest Nathanael are excellently played by Johann Lang and Sebastian Lang, though the former seemed to be suffering from a severe cold, and the speech of the latter is not always free from a slight touch of Bavarian *patois*.

A word of praise must also be given to the hand which has directed the whole performance. Here again we observe the studied moderation which takes care so to present the terrible as not to make it horrible. In this respect the scene where Christ is scourged by the soldiers, that in which he is struck and thrown down, and that of the suicide of Judas are eminently free from any offence against good taste. The blows fall lightly or do not strike at all, and the curtain falls as Judas ascends the tree. Again, the bloody sweat of the garden of Gethsemane—the literal presentation of which is demanded by the realism of the whole play—is so managed as not to be hideous. A few things are disappointing—the appearance of the angels throughout the play, and the incongruous effect of the *tableau* representing Jonah cast up from the whale's belly—the supposed type of the Resurrection. It would be well, too, if the descent from the cross could be managed more speedily; and some of the *tableaux* are not seen to full advantage owing to the depth of the stage, which is lighted only from the front. For the *tableaux* the stage should slope upwards, and be lighted from behind.

The music of Dedler is generally pleasing and sometimes very effective. Specially beautiful are the passages—

"Ach Sie kommt, die Scheidestunde" (act III.),  
"Doch dies Gewächse der Natur" (act V.),  
"Ihr Felsen Gabaon" (act VII.),  
"Seht, Welch ein Mensch" (act IX.).

The solos were not powerfully rendered, and the performance of the band is decidedly capable of great improvement.

Perhaps the most successful part of the whole Passion-play is the *tableaux vivants*, which take place within the smaller or central stage. Great artistic skill is shown in the attitudes and grouping. Some of the best are the expulsion of Adam and Eve from Paradise, the parting of the young Tobias from his parents, the feeding of the Israelites by manna, and the return of the spies bringing the grapes of Eshool from Canaan. The last two are types of the Host and Chalice of the Eucharist respectively, and in each of them several hundred persons appear. Other excellent ones are Samson derided by the Philistines and Adam tilling the soil in the sweat of his brow—the latter the type of the agony of Gethsemane; and, last, but not least, the treacherous kiss given by Joab to Amasa—the type of the betrayal of Judas. The lovely music, with its refrain of "Ihr Felsen Gabaon," the echo-answer which comes from behind the rocks, and the fine group on the stage convey together an impression never to be forgotten. In these *tableaux* the Ammergauers have an opportunity of showing their sense of form, a sense developed by the art of designing and carving beautiful figures in wood and ivory to which the people have been for generations devoted. And this skill in design is seen to be the special excellence of the Ammergauers, not merely in the *tableaux*, but in the play itself, many of the most effective scenes of which depend more upon grouping than acting.

The theatre of Ammergau has been often compared to a Greek theatre; and the comparison is no doubt justified by its stage for

the chorus—like the orchestra in every respect except in not being rounded or on a level with the stage proper—its roof of sky opening up a view of the surrounding hills and its immovable house of Pilate and house of Annas, reminding one so forcibly of the fixed house of Cleon or of Hegio on the Roman stage. But it would be more exact to describe it as a Greek theatre without the advantages which a Greek theatre possessed for seeing and hearing. The distance from which the voice has to reach the occupants of the far seats is as great; but no arrangements are made for increasing or confining the sound; and in a Greek theatre the tiers of seats ascended at such an angle as to enable every spectator to see with comfort over the heads of those in front of him, as the ruins at Syracuse bear witness. This cannot be said of the Ammergau theatre—at least not of the most expensive places. The stalls (*Logen*) are so placed and built as to make seeing difficult and hearing almost impossible, except in the case of a few actors; and the only chance for the spectator is to get into one of the uncovered and backless seats in front, which are priced at two shillings. The authorities publish a "Textbuch" containing the words of the choral songs, but they take every precaution to prevent the publication of the words of the dialogue—evidently fearing that the play might be reproduced elsewhere. One is therefore entirely dependent upon one's ears for the due appreciation of this highly elaborated drama.

E. A. SONNENSCHEIN.

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#### CORRESPONDENCE.

##### "SAINT LOY" IN CHAUCER.

Cambridge: May 21, 1880.

In a letter upon Chaucer's prioress's Nun-Chaplain (ACADEMY, May 22, p. 335), Mr. Furnivall takes occasion to say that "no one has been able to make out who St. Loy was. St. Louis, St. Eligius, &c., have been suggested," and so on.

Mr. Furnivall ought to know perfectly well that his "etc." means nothing. No solutions beyond the two of "St. Louis" and "St. Eligius" have ever been made. Of these two, the former suggestion is a mere reckless guess, and simply false. The latter is well known, at least to some students of Chaucer, to be the right solution; and it was pointed out forty years ago at least. I need hardly insist that the suggestions of a modern "Sister" about the oaths of the Middle Ages are worthless, because it is to her credit that I say so.

In Warton's *History of English Poetry*, vol. ii., p. 200, ed. 1840, the solution is given; with a statement that the name occurs in another passage in Chaucer and in Sir David Lyndesay's *Monarche*. I quote these passages, and another from Sir T. More:—

"I pray god save thee and saint Loy."  
Chaucer, Six-text edition, ed. Furnivall,  
group D, 1564.

"Sanct Eloy he doth straitly stand,  
Ane new hors schoo in tyll his hand."  
Sir D. Lyndesay, *Monarche*, 2299.

"Sanct Loy we make an horseleche, and must let our horse rather renne vnschede and marre his hoofe, than to shooe him on his daye, which we must for that point more religiously kepe high and holy then Easter day."  
Sir T. More, *A Dialogue*, &c., b. ii., c. 10,  
ed. 1577, pp. 194 f.

This affords positive proof that *Loy* is short *Eloy*; and *Eloy* is the French *Eloi*, the usual name for St. Eligius, who is well known to be the patron saint of goldsmiths (and afterwards of farriers), as is shown at length in one of the volumes lately issued by P. Lacroix—I think it is in the one that treats of Science and Art in the Middle Ages.

The life of St. Eligius is duly given in Butler's *Lives of the Saints*, Dec. 1. I transcribe one rather curious passage:—

"St. Owen relates many miracles which followed his death, and informs us that the holy abbess, St. Aurea, who was swept off by a pestilence, . . . was advertised of her last hour some time before it, by a comfortable vision of St. Eligius."

Chaucer's meaning is plain enough. The prioress, in "shutting her discourse" in the usual mediaeval manner, abstained from using sacred and Scriptural names. But the carter did not; he prayed to God and St. Loy both.

It is interesting to compare the "Freres Tale," where the old woman, visited by the summoner, swears by "Christ Jesu, king of kings," and then "by lady saint Mary," both strong expressions for an old lady, and even more so than the summoner's exclamation "by the sweet saint Ann," in return for which the old woman at once commits him to "the devil rough and black of hue."

I think this is enough to show that, according to Mr. Furnivall's own advice, which I heartily endorse, it is best to "leave the text alone, and wait for someone else with a better head."

WALTER W. SKEAT.

7 Coombe Terrace, Teignmouth: May 22, 1880.  
I take the opportunity afforded by Mr. Furnivall's having brought forward this subject

in to-day's ACADEMY to supplement the comments made by the Benedictine nun by an explanation which occurred to me some time ago (and which, as far as I know, has not—though obvious enough—been proposed before), but which seemed hardly worth publishing until the question again came under discussion.

I quite agree with the remark of the Sister who has given the valuable information communicated by Mr. Furnivall, that "Seint Loy" was no real name. Besides the fatal objection that swearing by St. Eloi or St. Louis would be nothing out of the common, it would be very odd that the initial *e* of *Eloi* (whose omission, besides, would spoil the metre) should be lost in so many MSS.; while *Louis* is at once excluded by the facts that in Chaucer's time, as now (*Lewis*), this name was dissyllabic, and had final *s*, whereas *loy* rhymes on *coy*. I believe *seint loy* to be nothing but the French *saint loi* (Latin *sanctam legem*), a very common expression for the Scriptures, or rather for Christian doctrine; unfortunately I have no books here, or I should be able to give several instances of the phrase *par la loi sainte*, and of similar expressions referring to heathen creeds. The word *loi*, in its earlier and Norman form *lei*, was borrowed, with the meaning it has above, long before Chaucer's time; Middle-English *lay* and *loy* (with their compounds *allay* and *alloy*) are French doublets, like *peise* and *poise*, *convey* and *convoy*.

Chaucer, as is well known, preserves in various half-French phrases the dissyllabic feminine form *sainte* of the Old-French adjective *saint*, which accordingly is written *seinte* in these cases in the best MSS. of the *Canterbury Tales*; that few or none of them (if I recollect right) have the final *e* in this case is probably due to the fact that, as *loi* has nothing in its meaning to show an Englishman its gender, there was only the metre (a frail protection) to prevent the scribes replacing the uncommon *seinte* by the common *seint*. In any case (as mentioned above) an unaccented *e* is here wanted for the metre; the attempt to make the line scan by resolving *nas* into *ne was* is, I believe, creating a philological monstrosity, and I can speak no more favourably of tacking a final *e* on to *coth*, and explaining it as genitive plural instead of nominative singular. Moreover, Chaucer's metre, a compromise between the Romanic and Teutonic systems, is of that primitive character which is closely associated with the simplest musical rhythm. In his heroic verse the five even syllables (allowing for the cases of truncated first foot and of trisyllabic feet) would almost all be primarily or secondarily accented if the line were read as prose, while the odd syllables would, in most cases, be quite unaccented (such dissyllables as *April*, *wynnyng*, constituting nearly all the exceptions), so that we generally get a monotonous five-bar line, each bar consisting of an unaccented and an accented note. I need hardly point out that the emendations *ne was* and *eoth* spoil this rhythm by putting the naturally unaccented *was* (or *nas*) and *by* into stressed places, and the accented *seint* into an unstressed one; whereas the reading *seinte*, by putting *but* and *seint* into stressed places, maintains the agreement between the ordinary prose rhythm of the line and the five-measure rhythm in which Chaucer wrote. As to meaning, grammar, and metre, therefore, the explanation of the prioress's oath as the French *sainte loi*, and the consequent reading *seinte loy* ("Hir gretteste cooth nas but: 'By seinte loy !'"), appear to me to deserve the favourable consideration of Chaucer students.

HENRY NICOL.

London: May 24, 1880.  
I venture to think that we can hardly dispose of the word "oath" in such an arbitrary manner as that which supposes S. Eloy to be a

fable or a nonentity, so that to swear by it would be irreprehensible. An oath is an oath, but I do not suspect "Eglantine" of swearing. It seems to be an ejaculation, or rather invocation, of S. Eloi by a nervous rider, in the sense of "marry come up," S. Eloi being invoked or horses (Becon, i. 139, ii. 536, where a new Saint "Sweetlad" is mockingly introduced); and people "commanded themselves and horses to God and S. Loye" (Hooper, i. 310). S. Loye having constructed a saddle of peculiar excellence for King Dagobert. Is not this a simpler explanation of the expression?

The Homilist says, "S. Loy is the horse leech. If we remember God sometimes yet we join to Him another helper using these sayings, such as learn 'God and S. Nicholas be my speed'; such as neese 'God help and S. John'; to the horse 'God and S. Loy save thee,' What Chaucer means is that the Prioress did not abuse God's holy name, but simply called on S. Loy. The carter cries in the "Friar's Tale" to his horse Lyerd (like Ursewick and Grisell, the name of one of the king's trotting horses, Acc., 44, Edw. III.), "I pray God save thy body and Saint Loy."

S. Loy is depicted on the rood-screens of Potter Heigham and Hempton; an hospital at Cambridge and the church of Darrington are dedicated in his honour, as in some particulars he corresponded to our own St. Dunstan.

Acting on Mr. Furnivall's hint that light could be thrown by those who have studied the conventional system in England upon those portions of Chaucer which relate to the subject, I may point out that

1. The prioress was a conventional not a claustral prioress—that is, a prioress not having an abess as superior. The Constitutions of the Legate Othobon say:—"Abbatissa, seu priorissa, et caeterae quae monasterio praesunt, monasteria non exeat nisi pro evidenti monasterii utilitate vel necessitate urgente et cum societate honesta" (tit. 53); hence she was accompanied by her nun-chaplain, who was "testis innocentiae suae," as in the case of the chaplain of the abbot or prior (Lyndw., 205). Lyndwood observes:—"Etiam abbatissa monasterium exire non debet nisi cum honesta et decenti societate, et tamen non nisi ex certa causa," and adds that in England greater liberty was allowed to nuns than was permitted by the Roman canon law, which restricted the indulgence to two cases—serious illness and the duty of doing homage or taking an oath of allegiance (Prov., lib. iii., tit. 20).

2. As she had been trained in the school of Stratford atte Bow she was a Benedictine. At Minster, Sheppey, I found at the Dissolution mention (independently of the curate or parish priest) of two chaplain-priests who served the conventional altars and the confessor's chamber over the gatehouse. Usually the title of prioress was given to the superior of the nunnery which was under the supervision of a monastery and not of the bishop.

3. Of two brasses of abbesses remaining, one at Elstow, c. 1530, represents her with a pastoral staff on the right arm; the other, at Denham, c. 1540, shows her in a cloak or mantle, wimple, and veil. There is a third at Nether Wallop, c. 1436. Sculptures at Ely and a portrait in glass engraved by Bentham show the abbess S. Etheldreda holding a staff; there is a similar figure of the fourteenth century in Royal MS. 2, B, vii. Possibly the conventional prioress may have adopted the staff when some of the cathedral priors were permitted its use.

MACKENZIE E. C. WALCOTT.

London: May 25, 1880.

On "Seynt Loy," I ought to have said last week that *loy* is, no doubt, the Old-French *loy* (law), and that by "Hire grettete ooth ne was butby Seynt Loy," Chaucer probably meant that

the prioress never said anything stronger than "in faith," "by my faith." Roquefort gives "Par sa loy; Par sa foi, en bonne-foi, en honnête homme." There would be no conscious reference in the words to the Christian Law or Faith so as to turn them into an oath. Even "by St. Law" would not be an oath, any more than "by St. Grace, St. Gentleness," &c.

Dame Mary asks for two corrections in my last week's letter: "Etheldred" for "Ethelred," "se servira" for "servira."

F. J. FURNIVALL.

#### THE LITERATURE OF FOLK-LORE.

Castellan, Barnes, S.W.: May 21, 1880.

I hope I am not too late to say a word upon this important matter. But with reference to Mr. Axon's remark that it would be interesting to know whether any English library has yet made a special collection of folk-lore books (see *ante*, March 6, 1880), I would observe that, upon the formation of the Folk-Lore Society in 1878, I spoke of the importance of collecting a folk-lore library to the librarian of the London Library, who, with his usual attention to the needs of the members of that institution, set about gathering in folk-lore books. Although the London Library cannot boast so magnificent a collection as Harvard College, it has a very fair assortment, and is daily growing richer. It is also, perhaps, interesting to observe that, beside Harvard College and the London Library, the following libraries subscribe to the Folk-Lore Society's publications:—The Society of Antiquaries; Library of Congress, Washington; Göttingen University Library; Johns Hopkins University, Baltimore; London Institution; Mercantile Library, Philadelphia; Mitchell Library, Glasgow; Manchester Free Library; Middlesborough Free Library; Stockholm Royal Library—all of which should contain collections of more or less extent and value. As I am now writing on a subject connected with the bibliography of folk-lore, perhaps I may add that the Folk-Lore Society hope very shortly to be prepared with their tentative list of book-titles to be sent round to members and others for additions.

G. L. GOMME.

#### APPOINTMENTS FOR NEXT WEEK.

**MONDAY, May 31, 2 p.m.** Geographical (Anniversary): President's Address.

**TUESDAY, June 1, 3 p.m.** Royal Institution: "American Political Ideas," by J. Fiske.

8.30 p.m. Zoological.

8.30 p.m. Biblical Archaeology: "The Site of the Temples of the Jews," by Lieut.-Col. Warren, R.E.; "The Papyrus of Bek-en-Amen in the Municipal Museum at Bologna," by Prof. G. Kminek-Szedlo.

**WEDNESDAY, June 2, 7 p.m.** Entomological.

7.30 p.m. Education Society: Discussion on Ascham and his Principles.

8 p.m. Archæological Association: "Supposed Birthplace of St. Cuthbert," by A. C. Frier; "Cup Markings on Burley Moor," by C. W. Dymond.

**THURSDAY, June 3, 3 p.m.** Royal Institution: "Buddhist Sacred Books," by T. W. Bayes Davids.

4 p.m. Archaeological Institute.

8 p.m. Linnean: "The Genus *Solanocrinus*, Goldfuss, and its Relations to recent Comatulae," by P. H. Carpenter; "On the Anal Respiration in the Zoothes Larvae of the Decapods," by M. M. Hartog; "On the Specific Identity of *Scomber punctatus*, Couch, with *S. somnifer*, Linn.," by Dr. F. Day.

8 p.m. Chemical.

8 p.m. Telegraph Engineers: "The Dynamoelectric Current in its Application to Metallurgy, to Horticulture, and to the Transmission of Power," by Dr. C. W. Siemens.

8.30 p.m. Antiquaries.

**FRIDAY, June 4, 8 p.m.** Geologists' Association.

8 p.m. Philological: "On Some Differences between the Speech of Edinburgh and London," by T. B. Sprague; "On the Yao and Maké Languages," by the Rev. Chauncy Maples.

9 p.m. Royal Institution: "An Analysis of Ornament," by H. H. Statham.

**SATURDAY, June 5, 3 p.m.** Royal Institution: "The Dramatis before Shakspere," by Prof. H. Morley.

3 p.m. Actuaries: Anniversary.

#### SCIENCE.

##### CURRENT SCIENTIFIC LITERATURE.

*The Science of Voice Production and Voice Preservation.* By Gordon Holmes. (Chatto and Windus.) This is an abridgment, for the use of speakers and singers, of a larger work by the same author. It gives a lucid account of the structure and function of the organs concerned in vocalisation, illustrated by a sufficient number of woodcuts. This is followed by two excellent chapters on the cultivation of the voice and on the proper means of preserving it. Just as the curious medley of traditions by which the training of candidates for athletic honours used to be governed has given place to a system of rules based on ascertained physiological data, so the variety of discordant methods adopted by famous speakers and singers for the management and preservation of the voice have, in recent years, been sifted and simplified in accordance with general hygienic laws. The existing state of our knowledge on the subject is well reflected in the present work, whose size is moderate, and which is admirably printed and got up.

*The Watering Places and Mineral Springs of Germany, Austria, and Switzerland.* By Edward Guttmann, M.D. (Sampson Low and Co.) This is, substantially, a guide book for the use of that large section of the public which likes to combine the search after health with the amusement of foreign travel. After some preliminary chapters of a general nature, the author proceeds to give a short but adequate account of nearly all the watering places of Germany, Austria, and Switzerland. In connexion with this part of the work he gives us a useful map on which the names of the various baths are marked in such a way as to show their special character (whether alkaline or chalybeate, &c.) at a glance. A third part of the treatise is devoted to the chemical composition and remedial uses of the divers waters. The information given is clear and to the point; the author, with much good sense, avoiding disputed topics and the tendency to exaggeration which is a besetting sin of most writers on the subject of balneology. The concluding chapters of the book deal with climatic health-resorts, especially in reference to pulmonary consumption, and with a variety of miscellaneous "cures," such as the grape-cure, whey-cure, &c., which are in great favour among our Continental neighbours. Comparative tables of the chief mineral constituents of the different waters are added, and the value of the whole for reference is much enhanced by a double Index. Altogether, the book deserves the praise of being well adapted for its purpose. A similar treatise on the baths and waters of our own country and of France would be of real service both to the rank and file of the medical profession and to the general public.

*Health.* By W. H. Corfield, M.A., M.D. (Oxon.). (C. Kegan Paul and Co.) This volume contains nineteen lectures delivered under the auspices of the Trades' Guild of Learning and of the National Health Society. The first seven give a popular summary of general anatomy and physiology. Two more are devoted to the health of the individual. The remainder deal with hygiene, strictly so called—air, food and drink, water, climate, houses and towns, smallpox and other communicable diseases. The information is excellent, and it is given in clear and intelligible language. The style is occasionally rather diffuse, but this is explained by the fact that the speaker's words were taken down in short-hand. Taken altogether, the book deserves much praise and is likely to prove very useful.

*Long Life Series.—1. Long Life and How to Reach It. 2. The Throat and the Voice. 3. The*

*Mouth and the Teeth.* (Ward, Lock and Co.) The need for this series of little works is not very apparent, as substantially the same ground is covered by a publication which we reviewed some time ago—the "Health Primers" published by Hardwicke and Bogue. The resemblance between the two sets of books is increased by their being got up in boards of the same colour and general appearance. A comparison of their contents tells most decidedly in favour of the older series. The three little volumes now before us are unobjectionable in matter and style; that is all that need be said about them.

## NOTES OF TRAVEL.

ON May 31 the Royal Geographical Society will celebrate its fiftieth anniversary without any of the parade incidental to jubilees, centenaries, and the like. The royal medals and the public schools prize medals will be distributed, and the outgoing president, the Earl of Northbrook, will deliver an address on the geographical work of the past year. It is probable that Lord Aberdare will be elected president for the ensuing year. The society was formed on May 24, 1830, and the number of its ordinary fellows has increased from about 600 in 1850 to 3,400 at the present time. The French Geographical Society was established nine years earlier, and on December 31, 1879, had 1,833 ordinary members.

AN African Committee has recently been formed at Naples to promote the exploration of East Central Africa by Italians, and to protect national interests in that region.

THE French branch of the International African Association have voted £2,000 for the establishment of their East African station for scientific observations in Usagara. M. Bloyet, who will be placed in charge of it, has been studying for some months at the Montsouris Observatory, at the Natural History Museum, and latterly at the Marseilles Observatory, and he is said to be fully qualified to take astronomical, meteorological, and other necessary observations. M. Sergère, of Marseilles, who was to leave for Zanzibar at the same time as M. Bloyet, has entered into a contract to erect the necessary buildings for his station, so that M. Bloyet will be spared all the preliminary difficulties which the Belgian expeditions have had to encounter, and he will thus enter upon his duties under peculiarly favourable circumstances. M. Sergère, as we have before stated, is going to East Africa to carry out a commercial scheme on a somewhat gigantic scale in connexion, to a great extent, with the numerous expeditions now working in that region. He intends to form an immense dépôt at Tabora, in Unyanyembe, with buildings that will accommodate 1,200 men, where expeditions will be able to refit and obtain means of transport; he will also organise a chain of communications with Zanzibar, Uganda, and the lake region generally. He has already had several years' experience on the East Coast, so that he is, no doubt, fully aware of the difficulties which at the outset must inevitably surround such an enterprise in a region which but a few years ago was almost entirely unknown to Europeans.

THE Congrès International des Sciences Géographiques, which met for the first time at Antwerp, and afterwards in 1875 at Paris, is to hold its third session at Venice in the latter part of October 1881.

NEWS has, it is stated, been received in St. Petersburg that Mr. E. Delmar Morgan had reached Semipalatinsk, and had started on his southward journey to Kuldja. There is, however, no foundation for the statement that he is engaged on an expedition for the Royal Geographical Society. His undertaking is a purely

private one, though we believe the Council of the society granted him a loan of scientific instruments, as they have done in the case of several other travellers.

SEVERAL Russian expeditions are about to be despatched from Eastern Siberia for scientific and commercial explorations in Mongolia and Manchuria. M. Potanine, who has been for some time at Irkutsk, will accompany one of them, and, after visiting Uliassutai, will explore a new route across Mongolia to Kalgan, in the Great Wall, about 150 miles north-west of Peking. Two expeditions are to examine the Sungari River, and ascertain the wheat-growing capabilities of Manchuria, and how far it will be possible to send tea by way of the Sungari to the Amoor region.

THE last connecting link in the route across Australia from east to west has lately been completed by a traveller from the side of Queensland. He started from the Mulligan River, which, as we stated last week, is now attracting much attention, and, after travelling for some distance to the north, struck into the South Australian territory, and crossed Mr. H. Vere Barclay's route in 1878 from Alice Springs, on the overland telegraph line, towards the Queensland border. During the journey some very good country was discovered, which, no doubt, will be more fully explored before long. It is also interesting to record that the exploration of the extreme north of Queensland is proceeding rapidly, and quite lately a promising auriferous tract of country is reported to have been discovered on the western side of Cape York Peninsula.

IN addition to matters of national interest, the Congress of French Geographical Societies, which is to meet at Nancy early in August, is to discuss several questions of commercial and scientific geography, among which will be the adoption of a prime meridian common to all countries. It will also consider the best means for advancing the interests of French Colonies, the promotion of exploration, &c.

J. RIVOLI's "Die Serra Estrella" (Ergänzungsheft No. 61 zu Petermann's *Mittheilungen*) is deserving of the attention of all who are interested in the plantation of arid mountain tracts. The author describes the Serra as an unproductive, well-nigh waterless waste, producing scant herbage for the herds of goats and sheep which constitute almost the sole source of wealth of the inhabitants. Heavy rains, very unequally distributed, wash away the soil, and a time may be foreseen when the bare granite will cease to yield even herbs and grasses. The author, a practical "forester," describes the physical features of the Serra, dwelling more especially upon those circumstances which have bearing upon its being afforested. His practical suggestions apply, of course, only to Portugal; but his method of enquiry may advantageously be followed in the case of other barren mountain tracts.

DR. JUNKER'S account of an expedition into the north-eastern part of the Libyan Desert in November and December 1875, in the course of which he explored the Wadi of the Natron lakes and determined numerous altitudes, is the most important paper in the forthcoming number of Petermann's *Mittheilungen*. In addition we meet there with an account of the gold fields of Wassaw, accompanied by a map based upon recent surveys by Bonnat and Dahse, with a description of Southern Chili, by Dr. C. Martin; and an extended notice of Ayan and the carriage road which it was intended to construct from that excellent harbour to the Lena in 1851. The Russians have since then annexed the regions of the Amur, and Nordenskjöld has discovered a passage by sea to the mouth of the Lena; but Herr von Struve, the author of the

article referred to, is, nevertheless, of opinion that a carriage road may even now prove of great advantage, and we fully agree with him.

## OBITUARY.

PROF. MILLER, M.A., F.R.S.

BRITISH mineralogy has lost, by the death of Prof. Miller, its most distinguished representative. When the late Dr. Whewell, in 1832, vacated the chair of mineralogy in the University of Cambridge, William Hallows Miller was appointed his successor. This post Prof. Miller continued to occupy until his death on the 20th inst.—a period of not less than forty-eight years. Of late, however, he had felt the burden of his age, and had depoted the duty of lecturing first to the Rev. H. P. Gurney and then to Mr. W. J. Lewis. It was as a mathematician rather than as a naturalist that Prof. Miller studied mineralogy, and his lectures were attended chiefly by those who desired to study crystallography. He has the great merit of having devised an elegant system of crystallographic notation, which he unfolded in his *Treatise on Crystallography*, in his *Tract on the same subject*, and in his valuable work which is modestly called an *Elementary Introduction to Mineralogy*, based on that of W. Phillips. This last-named work is the standard text-book familiarly known as "Brooke and Miller," though Mr. Brooke's part in its production was but slight. Prof. Miller did not confine his attention to mineralogy, but was the author of a valuable work on Hydrostatics, and another on the Differential Calculus. Much of his reputation, however, rests on the delicate work which he accomplished in connexion with our national standards of weight and length, and with the standard meter of France. Prof. Miller was one of the most enthusiastic workers in the field of science, but from the nature of his work much of it was known only to specialists. To mineralogists, not only in this country, but on the Continent and in America, his name is indissolubly connected with the famous *h k l* system—a system which is year by year gaining ground as the only rational expression of crystallographic facts. Curiously enough, while this system had been introduced into Germany by such men as Grailich and von Lang, it was but little used in this country until Prof. Maskelyne insisted upon its value and advocated its adoption.

## SCIENCE NOTES.

*The Geological Survey of the Territories.*—We have received a copy of Dr. Hayden's eleventh Annual Report of the United States Geological and Geographical Survey of the Territories, embracing Idaho and Wyoming. The published Report forms a volume of more than seven hundred pages, descriptive of the work accomplished by the staff of surveyors during the year 1877. As much of this work has already been briefly noticed in these columns when referring to the *Bulletin* in which preliminary announcements have been issued by the Survey, it is needless to refer at length to the present Report. The greater part of the volume necessarily deals with details of the physical geography and stratigraphical geology of the several districts under examination; but, at the same time, their mineralogy and palaeontology are not neglected, and we can speak with especial praise of the figures of fossils with which the volume is illustrated.

## PHILOLOGY NOTES.

THE Indian Antiquary for April 1880 commences with the first instalment of a series of papers by Mr. Henry H. Howorth on "Chinghis Khan and his Ancestors," the present article

dealing chiefly with uncertain and legendary details of no great interest outside the circle of Mongolian scholars. Mr. Fleet continues his valuable papers on "Sanskrit and Old-Canarese Inscriptions," dealing here with three very early Pallava grants of probably the sixth century A.D. The Rev. W. Ayerst contributes an article on the anthropology of a primitive and savage clan called "the Garos;" and Dr. Rost a full account of the literary labours of Prof. Anton von Schieffner, whose death was announced towards the close of last year. The number concludes with the first part of a long and unfavourable notice of Babu Rajendra Lal Mitra's recently published volume on the antiquities of the ancient Buddhist Temple of Buddha Gayā, the supposed scene of the temptation and triumph of the Buddha.

THE new Old-Scandinavian Text Society ("Samfund til udgivelse af gammel nordisk litteratur"), already mentioned in the ACADEMY, will open its series with the following texts:—*Peder smed*, by Grundtvig; *Erexaga*, by Cederschiöld; and *Agrip af Noregs konunga-sögum*, by Dahlerup.

DR. J. H. GALLÉE, of Haarlem, is preparing a volume of Netherlandish (Flemish and Dutch) selections from the earliest period to the present time, together with a glossary.

THE editor of the periodical *Englische Studien*, Dr. E. Kölbing, has started an *Old-English Library* ("Altenglische Bibliothek"), intended to bring the chief works of Middle-English literature within the reach of students in a cheap and convenient form. There are many important works which urgently require to be re-edited, and are not likely to be taken in hand by the Early-English Text Society for an indefinite period, and meanwhile are only to be obtained with difficulty, and at high prices, such as Layamon and the publications of the Percy and other Societies. Others, such as the highly important *Ancren Riwle* and the editions of Thomas Wright generally, fall far behind the present standard of accuracy and criticism. Many of the publications of the Early-English Text Society give only the materials for critical editions, and it will be the task of the editors of the new *Bibliothek* to work up these materials in such a way as to make them more generally available for literary and linguistic purposes. There are, besides, many unedited texts lying hidden in the English libraries which will afford an ample field of work for many years to come, so that there is no question of rivalry with the Early-English Text Society. We hear that Dr. Kolbing is at present in England completing his collection of the materials for an edition of the *Ancren Riwle*, with which the series will probably be opened. It is proposed to publish a volume every year, consisting of from eight to sixteen sheets. The publishers will be Gebr. Henninger, of Halbronn.

PROF. H. PAUL, of Freiburg-i.-Br., co-editor of *Beiträge zur Geschichte der deutschen Sprache*, is preparing an important work on general linguistics, *Principles of the History of Language* ("Die Prinzipien der Sprachgeschichte"), in which his views on morphology, the influence of association on sound-changes, the invariability of the purely phonetic laws of change, &c., will be fully set forth.

#### MEETINGS OF SOCIETIES.

NUMISMATIC SOCIETY.—(Thursday, May 20.)

W. S. W. VAUX, Esq., V.P., in the Chair.—The chairman exhibited for Sir Arthur Phayre a silver coin lately found in Pegu, about twenty miles from the town of Sittang, said to be of the tenth or eleventh century. This coin has for obverse type a conch shell, within which is a hermit crab.—Mr. Hoblyn exhibited an original warrant, dated February 14, 1627, under the sign manual of Charles

I., to Sir William Parkhurst, Warden of the Mint, altering the value of certain gold and silver coins. Also a selection of rare and curious milled shillings from Elizabeth to George III.—Mr. Krumholz exhibited a proof in gold of a keepeng piece, 1783, of the East India Company, struck at Bencoolen. Also two rare Oxford pound pieces, 1642 and 1644, and an unpublished variety of a twenty-shilling piece, Scotch, of Charles I.—Mr. Copp exhibited a portion of a large hoard of late Roman denarii, found at Rhewarthen Isa, Cardiganshire.—Mr. H. S. Gill communicated a paper on unpublished seventeenth-century tokens of Yorkshire, with contemporary notes on some of the issuers of Hull and other towns. In his paper Mr. Gill described over fifty new types.—Mr. L. Bergsoe communicated a paper, in which he discussed the place of mintage of certain coins of the Cuerdale Find. These were the coins inscribed EBRAICE CIVITAS; CVNETTI and QVENTOVICI, which he attributed to the towns of Evreux, Condé, and Quentovic, situated in the North of France on the Scheidt. In the inscription CIRTEENA ACRTEN, Mr. Bergsoe traced the name of Cnut Rex, and in SIEFREDVS the name of a Danish chief. Mr. Bergsoe from these premises proceeded to argue that none of these were struck in England as hitherto considered by numismatists, but that they were issued by foreigners, who imitated the type of English coins on account of the estimation in which they were held on the Continent. This adoption by one State of the type of the coins of another was very common in the Middle Ages, in the East as well as in the West, since, for the convenience of trade, the Turks imitated the type of the coins of Naples, even placing upon them Latin inscriptions, Naples at an earlier date having copied the type of the Turkish coins.—Gen. A. H. Schindler communicated a paper on some unpublished coins of the Mongols in Persia, acquired by him during a recent tour in Kerman (Caramania). These coins were for the most part struck by Abū Said Bahadur Khan, the last Mongol Emperor of Persia, and by Shah Rukh.

#### PHILOLOGICAL SOCIETY.—(Anniversary Meeting, Friday, May 21.)

DR. J. A. H. MURRAY, President, in the Chair.—The President read his annual address, in which he reviewed the work of the society during the past year, and gave an account of the progress made in the editing of the society's dictionary, and the collection of materials for it. He had finished to *Al-*; he wanted a dozen more sub-editors to prepare parts of the work for him; so many thousand slips for ordinary words had been sent in that he needed now only extracts for special words and senses; a dead sub-editor's *Pa-* work and slips had not been returned with his *P* materials, so that *Pa-* words were specially wanted from the earliest period. The United States volunteers had worked admirably under their chief, Prof. March, of Lafayette College, whom the society had that evening elected as one of its honorary members; and all promised well for the completion of the truly national undertaking that the society and its helpers had been engaged on for the last two-and-twenty years. Dr. Murray then urged the society to join in the spelling reform movement, and took his leave of the members on retiring from his two years' presidency.—Mr. Henry Sweet read his report on the late investigations by Continental scholars into vowel-phonology, which showed that Greek had preserved the oldest forms of the Indo-European family; the Teutonic languages the next oldest; while Sanskrit came only third.—Dr. Richard Morris then read his report on the progress of Pali studies during the last five years; and another report on the Feejee languages was taken as read.—Votes of thanks were passed to Dr. Murray, Mr. Sweet, Dr. Morris, and the Council of University College.—Mr. A. J. Ellis, F.R.S., was elected president for the next period of two years.

#### FINE ART.

THE ROYAL ACADEMY.

[Third Notice.]

AMONG painters the character of whose work is determined less by studied observance of any

settled principle of style than by the direct assertion of a powerful individuality, Mr. Millais holds in every exhibition of the Academy a prominent place. There is no artist of our school whose genius so frankly allies itself with all forms of popular sentiment, and yet there is no other painter who so constantly wins the respect and admiration of his fellows for qualities in his art that are wholly independent of popularity. These qualities, however, do not always furnish the happiest exercise. Mr. Millais, in common with all artists of his particular temperament, is often left at the mercy of his material. He does not seek to impose upon nature any preconceived idea of beauty, and he is therefore sometimes led by choice or fortune to an aspect of reality that proves suggestive. He cannot always command the kind of judgment in selection needed for the full exhibition of his remarkable technical gifts; and where nature has little to offer his heart finds but little to bestow. These considerations scarcely apply to his works in the present exhibition, and there are at least four out of the number which deserve to rank among the best the painter has produced. *Cuckoo* (315) is a picture that combines in the happiest fashion his power of sentiment and his strength as a painter of portrait. This is the style of portraiture Sir Joshua loved to follow, giving to the interest of individual face and form an added suggestion of dramatic and emotional truth. Mr. Millais' invention is at its best when it is restrained within these limits. Where he is required to create a type of character to consort with an independent poetical idea he is not altogether at his ease, for the presence of the model offers in his case an irresistible temptation to seize and record all the little individualities of colour and drawing which nature places before his eyes. But, on the other hand, he can enforce with admirable power the sentiment which belongs to particular phases of character, and, in the example before us, the choice of subject helps in a wonderful degree to mark the beauty of these two childish faces by finding fit employment for their wondering eyes and earnest glances. The scheme of the picture is altogether very completely expressed. The attitude and gesture of the figures yield a very graceful composition, while the warmth of colouring in the painting of the heads is skilfully supported by the rich tones of the woodland background, broken here and there by the brighter hues of the primrose. A full-length figure of a little flaxen-haired child, robed in black velvet, and carrying in her hand a yellow daffodil, is scarcely less successful as a picture, though it affects to be nothing more than a portrait. Here, however, as well as in the larger work already noticed, we seem to detect the signs of a decided change of manner in Mr. Millais' treatment of flesh. There is greater fullness of colour and less distinction of light and shade than he has formerly displayed in his work. He has altogether abandoned the harsher white tones which used to give a certain air of crudity to his execution, but, at the same time, he has sacrificed to some extent the realisation of particular conditions of atmospheric effect. This increased attention to the truth of local colour is noticeable again in the painter's portrait of himself (218), destined for the Uffizi Gallery at Florence, a work that stands in striking and interesting contrast with the head of Mr. Watts which hangs close beside it. Mr. Watts' feeling for style finds expression in portraiture as well as in ideal design, and in offering to the gallery at Florence a likeness of himself he has also contributed a very dignified example of the essential qualities of his art. Both of these heads may indeed be said to illustrate in the happiest fashion the special excellencies in painting which have won for their authors a place in the his-

toric collection of which they are to form a part.

Three of the most noticeable subject pictures of the year are contributed by Mr. Alma-Tadema, Mr. Morris, and Mr. Orchardson. In a certain marked originality of treatment, Mr. Orchardson's composition of *Napoleon on Board the Bellerophon* perhaps deserves to rank as the most noticeable performance of the year. It does not seem to us to exhibit at their best the particular excellences of Mr. Orchardson's style, for with so large a canvas to furnish, and with the need of enforcing the historical and dramatic realities of his subject, he has been unable to exercise in perfect freedom or with entire completeness of effect the taste and skill which serve to give distinction to his work. The talent he possesses can be better displayed when the subject to be illustrated is clearly subordinate to a chosen scheme of elegant design and dainty colour; and the aspects of character which he can most successfully express are those which are discoverable in the ordinary circumstances of life as they pass under the scrutiny of a keen and delicate observation. But, although Mr. Orchardson has at other times done fuller justice to his own resources, the work he has here accomplished proves that he can preserve the essential principles of his art even in the treatment of unaccustomed material. The picture, though it may be subject to criticism in other respects, is complete as a piece of colour, and is distinguished by a fine simplicity in design. The relation of the principal figure to the group formed of the members of his staff indicates a powerful grasp of the dramatic situation; and the manner in which the emotional realities of the subject are enforced by the sombre surroundings of sea and sky is undeniably effective. And this effect, it may be remarked, is combined with an impression of sobriety and restraint especially rare in the class of work to which the picture belongs. The only objection of a general kind which can be urged against the success of Mr. Orchardson's experiment has reference to the character of the execution. In all that concerns the rendering of the atmospheric conditions of the scene, in the relief of the sail against the sky and of the boat against the sea, the treatment seems to us to fall short of absolute realism, and yet not to admit any clear convention of style. It is quite fair to contend that in an historical picture we are not to look for the kind of illusion that belongs to the domain of landscape; but it is equally fair to reply that the painter of history has only himself to blame if he suggests in his method a degree of realism which is foreign to the scheme of his work. Passing to matters of detail, it may be questioned whether Mr. Orchardson has been altogether successful in the figure of Napoleon. The half-sullen, half-meditative expression of the face has been admirably rendered, but the head itself is surely out of scale with everything else in the picture. When we glance at the feet, and compare them with the feet of the foremost figures in the background, the difference of size is scarcely appreciable, and this fact serves to enforce the impression that there is something almost monstrous in the colossal head surmounting so small a frame. These criticisms, however, even assuming that they are well founded, do not destroy the impressive character of the work as a whole; and there will, we think, be few persons disposed to dispute the wisdom shown by the Academy in securing such a remarkable performance as a permanent possession for the public.

Mr. Tadema's *Fredegonda* (328) is another instance of a design that passes the ordinary limits of the author's style; the characteristic merits of the painter's work—his mastery over the subtleties of light and colour, his power of penetrating with a familiar step into the silent

chambers of the past, and of combining without the reproach of pedantry the surviving records of its daily life—these are displayed with perhaps finer effect in the *Spring Festival* (176), where the incidence of bright sunlight upon the flowery meadow and the gay costumes of the revellers calls forth all Mr. Tadema's *finesse* of execution. The delicacy of his method is scarcely so well adapted to the treatment of a composition of the scale of life, nor are the purely pictorial qualities of his art assisted in their expression by the requirements of a subject involving a strong dramatic idea. The *Fredegonda* is, nevertheless, a very forcible and striking picture, and the figure of the neglected Queen seated alone in her chamber is very effectively contrasted with the distant group engaged in celebrating the marriage of her rival. It is, no doubt, with a deliberate purpose that Mr. Tadema has so arranged the perspective of the design as to carry the eye at once through the opening in the columns to the altar in the background; but the immediate result of this device is to distract attention from the principal figure. It is needless to say that the accessories of the picture—the heap of jewels which the injured Queen has cast aside, the tiger skin upon which she is seated, and the details of the architecture—are all realised with consummate ability.

The *Sons of the Brave* (20), by Mr. P. R. Morris, is essentially modern in treatment and in theme. In a certain sense, it may even be described as a popular picture, for it gives expression to a kind of pathos that makes a sure appeal to the popular imagination. And yet it is not at this point that Mr. Morris shows any exceptional strength. There are many painters of our school who better understand how to touch the hearts of the public, and whose art lends itself more readily to the task of depicting familiar forms of emotion. Indeed, it may be said of this particular work from his hand that the result would have gained rather than lost in effect if the painter had not attempted to make so much of the dramatic elements of his subject, if he had laid less stress upon the tears of the widowed mothers, and had not sought to interest our sympathies by the spectacle of their mourning. For whatever Mr. Morris may strive to accomplish in this direction must always be of inferior attraction to the simpler and stronger qualities of pictorial effect, over which he possesses a more complete command. The value of his work rests always in the conviction that it leaves of a true and direct realisation of the facts upon which it is employed, and of a keen insight into their artistic capabilities. Where painters of an inferior talent see only a pathetic situation, he has the gift to recognise a picture; and this is a gift which, so far as regards the treatment of contemporary life, is especially rare in the English school. There are artists in plenty who are ready enough to complain of the lack of picturesque elements in the habits of the modern world, and who are glad to make the shortcomings of their material an excuse for any lack of beauty in the result. We have heard more than once of the impossibility of finding a satisfactory presentation of the scarlet coat of the British soldier, and it must, indeed, be allowed that the subject has been the occasion of much disastrous failure. In the work under notice, however, Mr. Morris has shown that the task of painting a mass of red coats is by no means inconsistent with beauty. He has fearlessly mingled the bright tints of scarlet and brass, taking nothing from their positive force, and yet successfully discovering for them a satisfactory formula of artistic expression. By the skilful introduction of the massive white stone columns, combined with the sober relief afforded by the dark dresses of the bystanders, and by the refining influences

of delicate hues of iridescent colour scattered over the composition in the flying forms of pigeons that flutter above the doorway, he has contrived to produce a result at once brilliant and harmonious. If we pass from the colouring of the picture, where the difficulty was greatest and the triumph, therefore, most remarkable, we shall find that in the suggestion of movement and in the choice of attitude the painter has been equally careful to preserve the impression of reality. The scene as a whole has a certain dramatic force, but there is no appearance of artifice in the mode of representation; and if we fix our attention upon the central group we shall acknowledge that it would have been difficult to render more completely the essential features of the chosen subject.

There are a number of pictures in the exhibition which, although very admirable and delightful in themselves, scarcely call for special remark. They only serve to renew our acquaintance with qualities of invention or workmanship with which their authors have long made us familiar. Such, for example, are the several charming coast scenes by Mr. Hook, the large sea-piece by Mr. Brett, the portraits of Mr. Ouless, and the delicately coloured garden scenes of Mr. Leslie. Mr. Leslie's portraits are not to be included in this category, nor do they deserve to rank as worthy examples of the artist's powers. Mr. Boughton slightly deviates from his usual manner in *Our Village* (338); but his most considerable achievement is the full-length figure of *Evangeline* (139), intended as a companion to the *Priscilla* of last year, and recalling the earlier work by its skilful management of tone and by a genuine sentiment for a certain type of rustic beauty. Foremost among painters who have either enlarged the scope of their work or have tried some new adventure are Mr. Henry Moore and Mr. Herkomer. Mr. Moore has always known how to paint the sea, but he has not, to our thinking, ever exhibited a picture of such noble sentiment and so much purity in colour as the *Beached Margent of the Sea* (973) hung in the Lecture Room. Nor has Mr. Herkomer on any previous occasion devoted himself exclusively to the study of landscape. The large water-colour drawing of two figures resembles much else that he has done in the same kind, but the *God's Shrine* (468), hung in the fifth room, is an original and striking contribution to modern landscape art. A scene so barren of incident, and rendered in the manner here adopted, perhaps scarcely deserved so large a canvas, and the excellence of the painting, dependent upon a fine choice of colour and a very skilful adjustment of tone, could have been equally displayed within narrower limits; but the picture is none the less a very remarkable performance, and its exhibition serves to enlarge our impression of the painter's talent.

J. COMYNS CARR.

#### PICTURES LATELY ADDED TO THE FLORENCE GALLERY.

VERY important and interesting additions have been lately made to the collection in the Florence Gallery, under the judicious arrangements of the new Director, Signor Chiavacci. In looking at these pictures the first satisfactory impression arises from the fact that, in opposition to the usages of former times, they have not been repainted out of all recognition and "made as good as new," but are hung in their places, some of them not even being varnished. They all, however, bear more or less distinct traces of the operations to which all pictures in less conscientious or more ignorant times were exposed. A description of all and of their condition would occupy too much space, and only a few of them are of sufficient importance to make it desirable; but a list of the names will show that they are valuable supplements to the series of

examples of ancient masters, while a few may be more accurately referred to. One is given to the excellent Simone Memmi, but is much injured; another to Jacopo di Casentino; and a third, still more rubbed, to Spinello Aretino, his pupil. There is also a specimen of the art of Zanobi Strozzi, whose work Lanzi had never seen, but of whom he says that he advanced beyond the usual attainments of the mere *dilettante*; and there are some other pictures of moderate merit to which no names are as yet attached.

The *Coronation of the Virgin*, painted (MCCCC) by Lorenzo Monaco, is a magnificent adjunct to the collection. It has been carefully cleaned by the able and conscientious cleaner to the Florence Gallery, Signor Franchi; and, with the exception of one portion of the figure of an angel, all else is intact. The richly carved and gilt framework is divided into three canopies resting upon a predella, in which the artist has introduced five subjects, most of them admirably executed. In the summits of the pinnacles the Annunciation is represented in the usual way. Lorenzo may be spoken of as a contemporary of Fra Giovanni da Fiesole and of Masaccio, as he died in 1425; but, painting within the precincts of his cloister, he was unconscious of the advance which art was making by different routes in the hands of these two great masters. He carried on the traditions of the school of Giotto—for him it was in vain that Masaccio drew the human form from nature with correctness and lifelike movement, in vain that he represented the true chiaroscuro of Italian sunshine, in vain that he anticipated nearly all that was done in art for a century after him by a succession of men of genius. Lorenzo painted "di maniera" as he had been taught, but could not originate; he acquired infinite technical skill, of which this picture is a perfect specimen, but true art in such hands as his remained lifeless and could make no advance.

Next on the list, a portrait by Antonio da Pollaiuolo is especially worthy of observation and study for its truth to nature and life.

Three Saints—namely, *St. Stephen* in the centre, with *St. James* and *St. Peter* to the left and right, placed under tabernacles in the richest *quattro-cento* manner, with Corinthian pilasters and entablature, adorned with gilt arabesques—form the subject of a large picture by Sebastian Mainardi, of S. Gemignano, pupil, assistant, and brother-in-law of Domenico Ghirlandajo. This noble work is probably without its parallel in the Tuscan school for brilliant colour. It looks as if a painted window by Sandro di Giovanni Agolanti had descended from between its mullions, and taken up its present position with all its gem-like splendour. It is impossible to escape comparing, entirely to the disadvantage of modern skill and knowledge, the resplendent and durable colours with which this picture is painted with such as are at the disposal of modern artists, which are as imperfect and evanescent as those used by the old masters are radiant and eternal, unless injured by modern ignorance and bad taste. This picture, painted nearly four centuries ago, is—but for some wanton injury removed by Signor Franchi with infinite care and skill—without crack or stain, and has all the brightness which I have endeavoured to describe. Lanzi expresses himself somewhat contemptuously of Mainardi, Vasari with more regard. As a draughtsman he had less power than Domenico, but he excelled him in sentiment—never Ghirlandajo's *forte*. The *St. Stephen* is in every way finer than any of his master's works.

Finally, there is an *Annunciation* by Sandro Botticelli. The gallery is rich in pictures of this master, and among them this one takes a foremost place. The angel has just touched the ground from his flight earthward, the sound of

his wings and that of the flutter of his garments are still heard, their motion still is that of passage through the atmosphere. The startled Virgin shrinks from him with a wonderfully lifelike action of surprise mixed with some fear; while the angel's expression of countenance, and the movement of his hands marked by the most profound deference, seek to reassure her. This is a deeply impressive picture, full of reverential thought, but it is cold in colour, and indifferently drawn. It is quite obvious that Botticelli did not draw the figures in the nude before he draped them, and in this, apparently, the painters of his time were less careful than the sculptors. The drapery of most of the painters is very conventional, with a strong tradition of mediaeval treatment; it is metallic, especially where the folds are bent upon the ground, when a hard, formal method is followed by all alike, and is adhered to even by Michelangelo, especially in his picture in the Tribune, reappearing in his sculpture. A glance at the works of the great Masaccio will show how free he was from these conventions, and how much more truthful. The colour of this beautiful Botticelli has faded; some of it has perhaps been removed. The Virgin's blue robe is, I think, painted with the "azzurro della magna" described by Cennini; the shadows were, no doubt, finished with indigo—these are now quite gone. There is generally an absence of harmony and union of tones, but the eye loves warmth of colour, and there can be no greater injury to a fine picture than its absence, whatever the cause.

Such are the precious and instructive additions made to the gallery, and placed by the Director, Signor Chiavacci, who looks forward to dispose of others at present hidden in the store. We may perhaps be permitted to express an opinion that, although a certain chronological order prevails in the arrangement, it might very profitably be carried farther.

CHARLES HEATH WILSON.

#### NOTES FROM ROME.

Rome: May 7, 1880.

In the course of the excavations near the old wall of Aurelian, and on the confines of the Farnesina Garden, as you look toward the Ponte Sisto, the sepulchre already mentioned in the ACADEMY (No. 418, p. 351) has been completely cleared, and found to be not an ordinary columbarium, but a magnificent tomb of the Sulpicia Platorina gens. The shape of the letters in the inscriptions, and, above all, the contents of the inscriptions themselves, show that, contrary to what was imagined when the discovery was first made, this monument does not belong to the age of the Antonines, but to the best period of art; that is to say, to an age a little later than that of Augustus, when the best traditions of skill and design had not yet died out.

A very well-preserved inscription reads: *C. Sulpicius M. f. vot. Platorinus || Sevir || x. vir. stlitibus. iudic. || Sulpicia C. f. Platorina || Cornelii Prisci.* Among the *Triumviri Monetales* of the age of Augustus mention is made of a certain *C. Sulpicius Platorinus*, who seems to have been the grandfather of our Platorinus (Cohen, p. 307). But in the tomb were laid, not only Sulpicius and his wife Sulpicia, whose features we can recognise in the well-preserved statue of a woman which was dug out, and whose remains were enclosed in an alabaster urn, broken to fragments, yet still preserving some of the letters of her name; there were also preserved, enshrined in most elegant marble urns, the semi-calciated bones of other members of this family. One of these was *Minatia Polla*, and another was *A. Crispinus Caepio*, a name well known from the mention made of it by classical writers.

His urn is in the shape of a tiny temple, supported by two beautifully shaped little columns. In the centre is a square slab bearing the name of the departed, underneath which are carved two griffins flanking a tripod. Another urn is in the form of a simple but elegantly shaped house, the style of which recalls the purest lines of the fifteenth century. Some are simple vases; others, again, are round, and decorated all over with festoons of flowers, fruits, and birds.

Beside the gold ring which was obtained on the first day, we must mention others found inside the urns discovered on the days immediately following. They all belong to a good style of art, and the gems in all have been destroyed by the fire. The presence of these rings would seem to point to the conclusion that the tomb had never been desecrated, and that the only injury received by it had been from the falling in of the vaulted roof, which only overturned a few urns among the stones and rubbish. But how could it possibly have happened that members of an illustrious family should have been interred without any of those necklets or jewels which are generally to be found in sepulchres of this kind? It is more probable that the few rings which have remained till now were despised by those who, in the early sackings of the city, opened the urns, and who carried away only those objects which appeared to them to be valuable.

All the fragments of the statue of Tiberius—the head of which was found at the beginning of the excavations—have come to light. It is still, however, unknown why the statue of this emperor was placed in the tomb. Perhaps some light may be thrown on this point from the study of the fragment of a large slab bearing an inscription, engraved in beautifully cut characters, in which inscription the name of Tiberius is legible and follows that of Augustus. Three large squares are, however, wanting to complete this lengthy epigraph. We must hope that they will be found during the course of the excavations. Under the first *aedicula* of the wall to your right as you enter the chamber is an inscription which bears in the top line the name *Marcia divi Titi*. The urns and statues were taken to the rooms near the Lungara Garden, where are preserved the mural paintings and other relics found during the Tiber excavations.

Under the auspices of the General Committee of Museums and Excavations has just been published the third volume of the *Documenti inediti per servire alla Storia dei Musei d'Italia*. It contains the catalogue of the marbles and bronzes of Cardinal Innocenzo de Monte, drawn up in 1577; a list made by Claudio Ariosto for the Duke of Ferrara, enumerating some sculptures sold at Venice in 1582; an inventory of the statues and vases of Duke Alfonso II. of Este; a second, of the statues taken from the Diamanti Palace at Ferrara, and sent to Modena in 1629; an enumeration of the marble and bronze statues, miniatures, and other objects that were in the ducal palace outside Portacassello in 1684; the catalogue of the Obiziano Museum drawn up in 1806; that of the engraved gems in the Museo Borbonico; the catalogues of the antiquities in the Palazzi and Ville Pamigli-Altoprandini in 1709; an inventory of the statues and antiques in the Palazzo Farnese in 1767 and 1775, as well as of those found in the Farnese Garden on the Palatine in 1778; a catalogue of the Drovetti collection made in 1822; one of the Odescalchi medals made in 1794, and of the Carelli medals in 1827; a catalogue of the Museo Borgiano recovered from an autograph MS. of Zoega's of 1796-1804; and lastly, a list of the antiquities of Herculaneum presented by the King of Naples to the First Consul in 1802.

F. BARNABEI.

## EXHIBITIONS.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

## II.

MR. F. POWELL, whose noble drawing of *Ailsa Craig* (70) we noticed in our previous article, has another sea-piece, *Scudding* (110), characterised by a similar mastery of the forms of waves and arrangement of foam; but how is it that this artist manages to convey the impression of a sea perfect as to form and colour, but as hard as cast steel? In *Armathwaite Bridge* (215) he represents water under very different conditions. The picture is not well hung, and requires to be seen from the side of the secretary's table nearest the door; but, viewed from that point, we think it will be admitted that few finer representations of still river-water have ever appeared in this gallery than the pool below the bridge. It may, perhaps, be doubted whether the trees look sufficiently distant, but in their form and colour there is little room for improvement. *A Study* (52) is a pleasantly coloured and carefully finished portrait. Mr. A. D. Fripp sends only one picture, called *Every Little Helps* (263), which looks like a sketch in a Dorset sea-coast village. The colouring and drawing alike strike us as feeble, and unworthy of this painter's reputation. One of the arms of the girl with the clothes-basket seems to have considerable injustice done to it; and we do not remember to have seen anything in nature closely resembling some of the vegetables with which the fisherman's garden is planted. Mrs. Allingham has seven pictures. *White Horse Inn, Shere, Surrey* (210), is a pleasant study of a village hostelry. The buildings are carefully painted, but the trees are less satisfactory. *Gomshall Marsh, Surrey* (224), can hardly be considered a success, in spite of a good deal of cleverness in the foreground. The stream in the middle distance comes too prominently forward, and the flock of sheep is very imperfectly drawn. *The Primrose Wood, Kent* (277), is remarkable for a graceful figure of a girl and some gigantic primroses. Passing over two figure-pieces, we come to Mrs. Allingham's most elaborate work, called *The Lady of the Manor* (283), which contains a careful and admirable study of beech-trees. The breaks of sky are, however, represented, or misrepresented, by dabs of body colour; and we cannot say much for the attitude of the lady of the manor, who does not seem to know what to do with her hands. To our thinking, by far the greatest success of this clever painter this year is the exquisite little sketch of *Wallflowers* (290). Mr. Albert Goodwin, whose pictures are always interesting as experiments in colour, has a painting of one of his favourite river-side scenes—*Wells* (108). The creeper-clad wall and the cedar behind it are painted with great skill, and the bare branches of the trees are admirably drawn. We doubt whether the neutral tint of the distant cathedral tower is not too strong. *The Ponte Vecchio, Florence* (145), is an attempt to render that midday glare of the sun to which, according to the Florentines, none but Englishmen and dogs expose themselves. The drawing is uncertain, and it is difficult to recognise the colours of the old bridge in this picture. In *The Emigrants* (155) Mr. Goodwin has given with great care the effect on a landscape of cloud-shadows. The sky is noteworthy, but the colour of the picture is not agreeable. *Rome* (285) is a clever sketch. Mr. Walter Field's picture, *Outside the Mountains, Cumberland* (40), shows with what truth this artist is capable of representing a difficult scene—a long level stretch of high pasture. The sky, distance, and middle distance are excellent, but the foreground is not satisfactory. *Hurlestone Head* (244) is exceedingly careful, but hard and cold in colour. Mr. Field also

exhibits a charming sketch, entitled *Hafod Lwyddog* (248).

THE exhibition of drawings, by the late M. Viollet-le-Duc, at the Cluny Museum, in Paris, astonished even those who were best prepared for the clear evidence of the architect's enormous industry and fecundity. M. Charles Blanc declared that if a laborious and constantly occupied architect could have lived and worked for three hundred years,

"he would not have produced more drawings, directed more works, drawn up more plans, made more reports, written more books, kept up more controversies, raised more questions than Viollet-le-Duc did, who only lived to be sixty-five."

The amount of work which he went through is not merely astonishing, it is inexplicable. The doings of other busy and industrious men appear insignificant in comparison. M. Charles Blanc says he does not believe it an exaggeration to estimate the number of Viollet-le-Duc's drawings at more than a hundred thousand, and many of them are highly elaborate, rich in detail, and carried far in finish—carried especially and peculiarly far in the explanatory representation of substances. The exhibition of the collected drawings, instead of diminishing the previous opinion about their author, has greatly increased the critical estimate of his capacity, by enabling the world to perceive better the wonderful lucidity of his intelligence. This lucidity, and the sureness which came of it, are the only possible explanation of his fecundity. Knowing exactly what he had to do, Viollet-le-Duc could always go straight to his purpose, and was spared those tedious tentative attempts which scatter the efforts of less clear-sighted and decided men. At the same time it is only fair to others to bear in mind that Viollet-le-Duc worked rather as an exceedingly well-informed man of business than as a poetic artist, and that poetic artists spend great time and labour in aiming at qualities much beyond that simple explanatory clearness which was the one purpose of the French architect. The best example of what we mean is his treatment of landscape. He dealt with it simply as he would have dealt with an accumulation of architectural masses in a drawing made to explain them to pupils, so that we know well enough what he meant, but feel no charm. Such landscape design as his may easily be made swift and decided. It had its scientific utility, but it had little or no connexion with the art of the landscape painter. It was a reduction of infinite nature to finite formulae.

## PAINTINGS ON CHINA.

THE annual exhibition of paintings on china by lady amateurs and artists, held at the galleries of Messrs. Howell and James, has become an institution. Boasting no less than fourteen royal patrons, and a large number of prizes, ten of which are presented by those patrons, and others by the Countess of Warwick, Lady Ardilaun, the proprietors of the *Queen* newspaper and the *Magazine of Art*, Messrs. Hancock of "Worcester," and Messrs. Howell and James, it may be considered as well patronised and well endowed. The fifth exhibition, which has just been opened, shows a decided progress among the amateurs, and is the best that has yet been held, containing several works of remarkable merit, and very few out of the 1,641 which are not worth looking at.

Though, at first sight, the design of hawthorn blossom and dragon-flies on a green ground, called *A Study in Green*, with which Miss Everett Green has won the first prize for amateurs may appear slight to some, the exquisite painting of the objects, their admirable arrangement, and the beauty of the colour justify the

judges, Messrs. Frederick Goodall, R.A., and R. Norman Shaw, R.A., in their award. It is a little masterpiece of decorative art. The Countess of Warwick's prize for the best head painted by a lady has been given to Madame Marie Mérkel Hine for a beautifully painted portrait of *H. R. H. the Prince of Thurn and Taxis*, which is simply a portrait painted on china without any decorative motive. The *Head with White Azaleas* (1473) by Miss Marion Gemmeil and Zuleika (1477) by the same artist are, on the contrary, thoroughly decorative in design, and seem to us, on account of their fine feeling, distinction, and colour, to be worthy of a higher place than seventh in the rank of lady-amateur work. There can, however, be no doubt that *Azaleas* (1483 and 1491) by Mrs. George Duncan, the *Flower-pieces* of Miss E. E. Crombie (1472 and 1480), *The Set of Ornamental Tiles* (1477) by Miss Farnall, *The Autumn Anemones* (1479), by Miss Alice Argles and the *Portrait of the Hon. Mabel Hood* (1494) by the Viscountess Hood, to which the second, third, fourth, fifth, and sixth prizes for lady amateurs have been respectively awarded, are worthy rivals. It must also have been difficult for the judges to decide between the respective merits of Miss Ada Hanbury's *White Peonies* (1502) and Miss Charlotte H. Spiers' *Placida* (1486), a fine female head, and *Poppies and Tiger Lilies* (1488), as to which was the best work by a lady professional. Miss Hanbury may console herself by her victories of two previous years, and the undoubtedly fact that for strength, truth, and delicacy of painting there is no work superior to hers. Miss Linnie Watt takes the "Princess Alice" prize (third best work by a lady professional) for her charming *Primroses* (1487) and *The Little Fisherman* (608), though we are not sure that we do not prefer her *Happy Days* (594) to either of her larger and prize works; and, without denying the charm of her children, we miss those graceful figures of rustic maidens which she knows so well how to place in her soft sylvan scenes. Before passing to the less fortunate exhibitors we must mention the very fine head of *Atalanta, after the Race*, by Percy Anderson, whose first appearance last year we greeted with praise and prophecy, which appear to be justified.

Among the exhibitors to whom no prizes have been awarded, twenty-five have been very highly commended, fifty-four highly commended, and sixty-one commended; and as most of these have several works it may be imagined that the average merit of the exhibition is high. Among such a number it is impossible to do more than mention some which struck the writer as being peculiarly interesting. The *Carmen* of Mrs. Bythesea (307) is a good head; and Mrs. T. L. Bristow's *Pair of Panels* are clever (313 and 342). Mrs. Leith-Hay's *Child's Head* (339), Miss Ellen Williams' *My Model* and its companion (352 and 380), Miss J. H. Robinson's *Orchids* (246), and Mrs. Garwood's clever conventional design of *Purple Iris* (232) are all delightful in their way. There is no better head in the centre gallery than Miss Gemmill's *Rosa* (180); and Mr. Sydney Morse's *The Lancers* (178) is one of the best groups of children. Simple and pretty is Miss B. Griffiths' arrangement of *Buttercups* (156). Mrs. Wistar's *Morning Glories* (122 and 142) are beautiful in drawing and colour, but a little too much like quarter yards of ribbon. Miss Rachel Lee has caught the colour of *Cinerarias* (132) very well; and Mrs. Choppin's *Lent Lilies* (187) are delicately painted. Mr. Hamilton-Dicker's *Genista* (99) is a very simple and pretty study of a child's head; and *The Reapers*, by Miss F. Nathan, a finished piece of work. There is much tenderness in the sky and sense of distance in Mr. Matthew Hardy's *Cowslip Ball* (63), and Mrs. Swain's *Sunflowers* (56) are superb. We must also find space to mention

Miss L. Doering's very delicate *In a Shady Dell* (37) and Miss Catherine Folkard's *Apple Blossom* (19). We must here end our notice of the amateurs, though conscious of having passed by many as well deserving mention as some of those alluded to, but there are so many at about the same level that it is impossible to do justice to all.

Of the professional work the landscapes of M. Grenet (painted under the glaze) are remarkable for their refinement of form and beautiful distances, excelling all others in atmospheric effect and grace of composition; but M. Mallet is as charming as ever with his bits of English scenery, and M. Léonce with his splendid paintings of flowers. In dead game he has rivals in MM. Quest, Ginet, and Egoroff. If no English work is quite up to these of their kind, there is no more beautiful face more sweetly painted than Mr. Rylands' *Ellen Terry* (624); and his *Japanese Fish* are well drawn and good in colour, but they have no such motion as a Japanese artist would have given them, nor do they seem "waterborne." Mr. Rylands has (we think unwisely) dispensed with those conventional curves to indicate the agitation of the water and the energy of the fish which the Japanese use in such subjects; without some such artifice it is impossible, in a decorative design, to give the sense of buoyancy in the water and life in the fish. All these professional works were "not in competition."

Of those that were, Miss E. Lewis with her *By the Sad Sea Waves* (582) and *Old Bridge, Mull* (592), Miss Isabel Lewis with her *Peonies* (607), and Miss F. Judd with her *Heads with Floral Backgrounds* (604 and 615) sustain their reputations; but, on the whole, the advance of the amateurs is more remarkable than the supremacy of the professional artists.

The visitor to this gallery should not omit to see some heads from the Royal Worcester Factory, relieved against the gold underglaze background, the secret of which is among the discoveries of M. Diet, of Paris. We think that the tones used for the flesh are too pale and morbid, as the background could well support the deepest and richest of colours, but they are interesting as experiments.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

THERE seems good reason to hope that the agitation to secure for the public greater facilities of access to the National Gallery, an agitation which never ought to have been necessary, is likely soon to prove successful. Members of Parliament on both sides of the House will support Mr. Cope's motion, with the necessary additions which will also be moved, and the Government will then hardly endeavour to uphold restrictions which have long been abolished in the principal Continental galleries.

A PIANO decorated inside and out from designs by Mr. Burne Jones has lately been completed by Messrs. Broadwood. Not only the decoration, but the shape, is due to the taste of the artist, who has induced Messrs. Broadwood to modify the usual grand-piano curve to one more subtle and beautiful. Seldom has so great an improvement been caused by so slight an alteration, and it is to be hoped that these instruments in future will no longer present a shape which spoils the appearance of the most carefully arranged room. In the decorations themselves Mr. Burne Jones has achieved a remarkable success, not only decoratively, but in the spiritual beauty of the designs which adorn it. The case is made of oak painted with various shades of olive-green and brown. On the sides are eleven circular discs, each enclosing a design

from the story of Orpheus and Eurydice, in which the genius of Mr. Burne Jones is seen at its highest. Although only *en grisaille* we doubt whether even his Pygmalion series equal in subtle expression and beauty of line these exquisite designs. The first shows Orpheus and Eurydice happy on earth, a simple, sweet, and graceful picture of pure love, which is only exceeded in beauty by the next, where Eurydice is sinking to the earth from her lover's arms. For beauty of line and for intensity of sentiment, neither morbid, nor affected, nor strained, we know nothing which equals this masterly design. In the third scene Orpheus is entering the gloomy portal of the infernal regions. The air of the upper world still causes his robe to flutter, but his foot is on the threshold of an awful, barren, and rapidly descending defile, narrowing to a sunless cave. In the next disc is Cerberus, simply but finely imagined, with hog-like back, and long necks ending in canine heads. The next two discs are the simplest, but not the least wonderful. One represents Orpheus pressing forward and awaking the dreadful shadows with the first notes of his lyre; the other, Eurydice, borne a bloodless shade upon pallid mists, just smitten with the sense of something heard. In the next design, which is formed of three circles, the central one of which slightly infringes on the others, is depicted the scene before Pluto and Proserpine, who, with their heads crowned with flame and bent in solemn interest, are listening to Orpheus, who is playing on his lyre to the right, while Eurydice, pale and anxious, scarcely yet hopeful, listens in the left. The next three circles represent the ascent. In the first, Orpheus, with his hands before his eyes, and Eurydice clutching his garments, hurry up the dread arcade. In the second, he turns, and Eurydice falls back, losing life and colour. In the third, he gazes at her again, a pallid, death-like shade, hopeless and passionless. The last scene, which has been painted entirely by the artist's own hand, represents the death of Orpheus. Opening the lid, like opening a shell, discloses a very different scene and combination of colour. Here all is bright and gay, from the gilded sounding-board sprinkled with rose-leaves to the inside of the lid, which is painted with a bright and elaborate design of *Terra omniparens*. She is seated on a vine, whose branches and tendrils are painted a bright light blue, and whose boughs are populated with a number of naked babies—bad babies and good babies. The bad babies have an elfish expression and tails, and some are engaged in sucking eggs. Terra herself is a beautiful shadowy creature, with mysterious gray eyes. The most serious obstacle to the enjoyment of the painting of the lid, both in and out, is the supreme excellence of the designs on the sides. It is difficult to appreciate the most ingenious conceit after yielding to the magic of pathetic imagination.

MR. ELI JOHNSON is engaged on a portrait-bust of the late Rev. Alexander Raleigh, D.D.

WE understand that Messrs. Cassell, Petter, Galpin and Co. have arranged to offer at Messrs. Christie, Manson and Woods' sale on the 25th inst. all the original paintings specially prepared for the steel-plate frontispieces of *Picturesque Europe* by Messrs. Birket Foster, Louis Haghe, Carl Werner, Kilburne, Mogford, Wimperis, and other eminent artists. The publishers will also include in the sale a large oil painting by P. H. Calderon, R.A., and many other oil and water-colour paintings, made expressly for their publications, by Messrs. Frank Dicksee, J. D. Watson, F. Barnard, C. Green, A. Hopkins, the late Val. W. Bromley, Cox, H. Helmick, Mrs. Jopling, &c.

MISS ALICE CHAPLIN's group, *The Spirit of Enquiry*, which was mentioned in our last notice of the Grosvenor, is not, as there stated, a group

of dogs, but of a dog and kitten curiously investigating each other with deep interest, but grave doubts as to the advisability of close contact. The group has been purchased by Mrs. Mark Pattison. Miss Chaplin has also recently executed various small groups for the President of the Royal Academy, among others a clever portrait of Sir Frederick's handsome cat.

WITH reference to the lecture recently delivered by Mr. Holman Hunt on the quality and manufacture of artists' colours, it has been decided to convene a meeting at the Grosvenor Gallery for the discussion of this important subject. The date fixed for the meeting is Tuesday, June 8, at 7.30 p.m. Artists and scientific men desirous of attending the meeting can receive tickets of admission on application to the Secretary of the Grosvenor Gallery.

MESSRS. DOWDESWELL AND DOWDESWELLS have opened a new fine-art gallery at 133, New Bond Street, close to the Grosvenor Gallery.

UNDER the guidance of Mr. J. S. Domlevy and with the assistance of Mr. Henry Rylands, Messrs. Howell and James' classes for learning the revived art of what is called tapestry painting appear to be likely to become popular and useful. The name is not satisfactory, as it suggests the imitation of one art by another, whereas it is a quite different art, though suggested by another and applicable to much the same purposes. It is really the art of applying dyes with a paint-brush to textiles, so that the canvas or other textile is saturated with the colour as with marking-ink. The colours employed do not run either on application or by washing, or even by boiling, and their range is very considerable, the blues, yellows, and reds being particularly satisfying. The application of the art to objects of ordinary use is being daily enlarged, and for fronts of pianos, screens, and panels it is admirably adapted. It has one more and a great recommendation, and that is that, while it requires little apparatus or means, and the process is very simple, and great effects can be produced with comparatively little labour and time, it needs a sure and skilful hand. Faults, if committed, are not easily repaired, and it is therefore not likely to make our houses hideous by laborious efforts of persons with "a taste for art."

M. CHARLES LEMONNIER, in one of his pleasant Belgian letters to the *Chronique des Arts*, gives an amusing account of a kind of epidemic of panoramas which seems just now to have seized upon Belgium. Panoramas have of late years gone completely out of fashion in London. Since the time (about 1829) when David Roberts and Clarkson Stanfield were both employed together upon two of these scenic works, very few painters of any note have undertaken them. It is therefore strange to read of several painters, of high renown, who have lately rushed into panorama in Belgium. Not a day passes, according to M. Lemonnier, but some new panorama is advertised in the Belgian papers. There are panoramas of Castellani and of Philippoteaux; Verlat is engaged upon a panorama of Antwerp, and Artan upon one of Ostend; while Wanters has actually departed for Egypt to study there for a panorama to be exhibited in Germany. Added to all this, a new society has just been started, called "La Société Générale des Panoramas," which announces proudly that it intends to overturn the whole order of things by a totally new conception of panoramic effects. This society will exhibit at Paris a panorama of Jerusalem and the Holy Sepulchre, with the perspective painted, it is said, by Benjamin Constant; at Barcelona a panorama of "The Catalans, Conquerors of Greece;" and in Brussels an "Episode of the Revolution of

1830," by Slingeneyer, an artist of high reputation as a painter of large historical pictures. It does not seem to be in contemplation as yet to bring any of these numerous panoramas to London. At present the Belgian public are too delighted with them.

A COMPETITION has been opened by the Catholics of Lille for a painting commemorative of the late Pope Pius IX. The picture is to represent some important event in his life or Pontificate, or else to treat the subject as a whole in a symbolical manner. We commend the Catholics of Lille for having had the good sense to choose a pictorial rather than a sculptural monument. Paintings are, by their nature, less obtrusive than plastic works, and can be more easily avoided if desired. We should fear that the statues and huge monuments raised every year in France will in the end become a public nuisance. The paintings sent in for this competition will probably form part of an exhibition of religious art that is to be held at Lille next July.

THE electric light has broken down at the Musée des Arts Décoratifs, so that the exhibition can no longer be opened in the evening. It is still in use at the Salon, but the effect is very trying.

THE Belgian painter, Louis Dubois, has lately died. He was highly considered among the Belgian artists of the present day as a painter of original ideas and a powerful colourist. He painted both landscape and portrait, and occasionally *genre* and still-life. In his style he was naturalistic in the extreme, his portraits having much of the vigorous life and colour of Frans Hals. In his drawing, however, he was very defective, so that his works were often marred by great defects in design.

THE death is also announced of a French painter named Emile Betsellère, who has two works in the present Salon, and who obtained a third-class medal two years ago.

#### THE STAGE.

"ADRIENNE LECOUVREUR" AND "IOLANTHE." The witch of the French stage is with us again, though whether English society and English criticism are feeling her spell quite as potently as last year it is as yet too early to say. For Sarah Bernhardt has, at the present writing, appeared in one part only—that of Adrienne Lecouvreur in the play of the same name; and there is little in that play to induce even poetasters, not to speak of poets, to lay lilies daily on her doorstep. But possibly lilies are scarce this year; poetasters never are. It was a bold thing of Mlle. Bernhardt to appear as Adrienne Lecouvreur with her present company. For though there are two or three good people in the cast, she is not strongly supported, and Adrienne is a part in which she particularly requires strong support, for she does not appear until the second act is well advanced, and by that time an audience—especially an audience which is called brilliant and is probably *blasé*—has had leisure to discover that there is much which is dull—much which requires a better interpretation than it receives. This performance of *Adrienne Lecouvreur*, now at the Gaiety, is, in its general effect, totally different from that to which not a few, even of those who are neither brilliant nor *blasé*, have been accustomed at the Théâtre Français, and the like of which could have been given us—and, indeed, was given us—last year at the Gaiety. Not many years since, in the Rue Richelieu, Got was playing the *régisseur*, while Mme. Arnould Plessis was playing the Princess, and while Favart—always intellectual if occasionally affected—was playing the part of Adrienne.

The gain, of course, was in the first two parts, not in the last; for Mlle. Sarah Bernhardt is at least as competent for the part of Adrienne as anyone has been in our generation—nay, is probably more competent than any. Though, judged by the actors' test of the number of "lengths" the part contains, or by the more common test of the number of acts in which the character appears, Adrienne Lecouvreur is not exactly one of the great *rôles* of the theatre, it is in truth very important, and, what is more, very comprehensive. The range is wide, and some of the depths profound, between the cheerful and tender appearance of the young woman who makes at the first her enquiries for the soldier as if anxious for his glory, yet assured of it, and the raptures and agony of the famous actress whom rivalry—not in art, but in love—has succeeded in poisoning. Nor is there anything in these different situations which Mlle. Bernhardt is unable to do justiceto. It is, indeed, considered by some that she exaggerates the agony with which the fact of imminent death is realised. Neither the resignation of a Christian, a stoic, nor a heroine of tragedy is found in the intensity of her cry for "life"; but even in this it may fairly be said, on the other hand, that conventionalism is avoided—"la vie qui s'ouvrira pour moi si belle" may well only be surrendered in a passion of regret, we suppose.

*Iolanthe* is successful, and the Lyceum playbill is again strengthened. We are not indeed of opinion that the piece is quite so noble and beautiful an idyll as some of our contemporaries think it. There was not that in the original which could allow in the adaptation all the qualities that have been claimed for it. Pure and graceful and tender it certainly is, but withal, and of necessity, a little thin and unreal. There is in it no opportunity for profound mental analysis; a romantic view of life, which puts the play of individual character a good deal out of the question, is accepted at the beginning and is maintained to the end. We do not blame Mr. Wills in the slightest degree for this. We are thankful to him for the determination, which rarely deserts him, to be an artist in words. He conducts the story with his wonted power of graceful form; and he is not here occupied with things so profound as possessed him in the *Man o' Airlie*. The irony and tenderness, the inward dramatic action, of that play gave it a claim to be considered poetry. It was a distinct creation, and came near to life; and *Iolanthe* does not do this, and gains little by the author's occasional lapses into that tawdry imagery which nothing but the general poverty of our stage-writing could permit to be extolled, and which, though it may befit the romantic drama, has no part in that analysis, that "criticism," of life which "poetry is, at bottom." So much, then, for the piece—a light and fragile *entremet* after a substantial feast. We are grateful for it for what it is, but not for what its author never meant it to be. And we are grateful to it, in the second place, because it gives to Miss Ellen Terry the opportunity for a continuous triumph. There is here no height of passion which the actress cannot quite scale, and nothing of the vivid and every-day reality which sometimes she cannot quite grasp. Nor are there here any conventional standards of which she—whose fashions are quite individual and her own—intentionally fails short. This one performance would be enough to prove her indisputably first as an actress of romance—if proof of that sort were now needed. From the first word to the last she is rhythmic, graceful, impulsive, and suitably *naïve*. We like Mr. Irving as Count Tristan, the blind girl's lover. It is objected to him that he lacks the graces of early youth; but very young lovers are wont to be a good deal occupied with their graces, and Mr. Irving, as a lover, is occupied with his love. He is

chivalrous and he is warm, and it is not generally recognised—because he has been seen so little in lovers' parts—that he is chivalrous and warm in a peculiar measure. He suppresses himself in presence of his love, while generally stage chivalry asserts itself too much, and betokens a nature boisterous rather than quelled. Mr. Mead performs in a very direct and appropriate manner the part of the Eastern leech in whose art there lies the secret that will work Iolanthe's cure. Furthermore, he brings to the performance that careful, measured elocution which we associate with the Ghost of Hamlet's father, and with those persons of dignity in the Shaksperian drama whose words are generally few, but of particular discretion. The assumption of an extremely exalted position—especially if it is an official one—seems incompatible with the expression of sentiments of originality. Shakspere knew this, though it is true that his opportunities for the study of "extra-Parliamentary utterances" were not so rich as ours.

FREDERICK WEDMORE.

#### MUSIC.

"FAUST" BY BERLIOZ, ETC.

HECTOR BERLIOZ was born in 1803 and died in 1869. He was undervalued and all but ignored during his lifetime by his countrymen, and it is only since his death that his works are being received in Paris and elsewhere with the attention and admiration which they so thoroughly deserve. *La Damnation de Faust*, a dramatic legend in four parts, was written in 1845, and performed the following year in Paris; but the composer was much irritated at the cold reception given to a work which he justly considered his best. It has, however, been recently revived with the greatest success in Paris, at the Châtelet Concerts, by M. E. Colonne. Portions of it have been heard at Drury Lane Theatre and Exeter Hall during the lifetime and under the direction of the composer, and at Her Majesty's Theatre in 1878 by M. Pasdeloup; but the first performance in London of the entire work was given on Friday, May 21, at St. James's Hall by Mr. C. Hallé, with the assistance of his celebrated Manchester band and chorus. The work was repeated on Saturday evening. The enthusiasm created by these two performances will lead, we hope, to the production of Berlioz' other great compositions. Like Wagner he was an original thinker and writer; a great worshipper of Gluck, Weber, and Beethoven; and yet seeking after a new and possibly higher form of art. It would be difficult—nay, at the present moment, impossible—to point out the exact niche which Berlioz should occupy in the temple of fame; but it is certain that a great name and at least one great work have been hitherto unaccountably neglected; and that his position as a composer, especially with regard to Wagner and Liszt, his contemporaries (or we might even say successors), has still to be carefully scrutinised and fixed. The music of *Faust* is strikingly original and full of dramatic power, and truly wonderful is the clear and lucid manner in which Berlioz expresses and develops his thoughts. He exhibits a wonderful versatility of style; the pathetic, the solemn, and the terrible, the gay and the humorous, are blended together with skill and discrimination; and clear form without formality, and tuneful music without triteness, combine to render the work pleasing and acceptable, not only to trained musicians, but to the general musical public. It is well known that the composer was a master in the art of instrumentation, and the orchestration throughout this work is a perfect marvel of learning, cleverness, and ingenuity. Berlioz, in selecting from Goethe's poem certain scenes suitable for the purpose he had in view, has

[MAY 29, 1880.]

been accused of having "mutilated a monument." Again, Goethe ends with Faust regenerated and saved, but Berlioz presents to us Faust and Mephistopheles on black horses riding into the infernal regions, where Faust is delivered to the flames, while the heavens open and celestial spirits receive Margaret into the heavenly choir. The fine music is Berlioz' best apology for any liberties taken with the German poem, and to the alteration at the close we owe that wonderful and graphic tone-picture of "The Ride to Hell." Mr. Hallé's admirable orchestra has been heard quite recently in London, but this was the first appearance of the Manchester choir. The tone is excellent both in quality and quantity; they sing with great precision, and with such energy and enthusiasm that the very soft passages were at times lacking in delicacy. This was noticeable in the "Easter Hymn" and Margaret's "Apotheosis." The vocalists were Miss Mary Davies (Margaret), Mr. Edward Lloyd (Faust), Mr. Hilton (Brander), and Herr Henschel (Mephistopheles). Mr. Lloyd gave the Faust music to perfection, and Miss Davies and Herr Henschel sang with great taste and intelligence, though the latter did not quite realise the part of Mephistopheles. The performance by the band was very good. The spirited Hungarian march and delicate "Ballet of Sylphs" were encored and repeated each evening. We must mention Mr. E. Hecht, the chorus-master, for the marked success due to his training of the choir; and Mr. C. Hallé deserves the thanks of all lovers of music for his bold enterprise. He conducted the work with extraordinary ability and enthusiasm, and well deserved the cordial reception given to him.

The second Richter concert took place on Thursday, May 20. Cherubini's overture, *Anacreon*, was performed in magnificent style. Madme. Norman-Néruda gave a fine rendering of Spohr's dramatic concerto; the orchestral accompaniments were played with wonderful delicacy and finish. The novelty of the evening was a serenade in C major, No. 2, for string-orchestra (op. 14), by R. Fuchs. The composer was born in 1847, and now holds a professorship of harmony at the Conservatoire in Vienna. The serenade consists of four movements—an *allegretto* in song form; a *largo*, consisting of a theme and three variations; a short *allegro*; and a finale *alla tarentella*. The music is pretty, lively, but sometimes rather commonplace. It is by no means an important composition, and we think Herr Richter could easily have selected some other German or even English work of greater value and interest. The programme included Wagner's charming *Siegfried* idyll, composed in 1871; and songs by Weber and Brahms. Miss L. Bailey was the vocalist. The concert concluded with a very fine performance of Beethoven's symphony in D.

The programme of the third concert (May 24) included no novelties. Herr Xaver Scharwenka played his clever concerto in B flat minor. He has a fine touch and splendid mechanism, and his brilliant performance was much applauded. (The work was first played in England by Mr. Dannreuther at the Crystal Palace in 1877.) Herr Henschel was the vocalist, and gave selections from *Der fliegende Holländer* and *Die Meistersinger*. The concert opened with Mendelssohn's Italian symphony and closed with Beethoven's *Eroica*. By the perfect rendering of these two well-known works Herr Richter has again given us the most brilliant proofs of his ability as conductor.

The Cambridge University Musical Society, founded in 1843, gave their 167th concert at the Guildhall, Cambridge, on Tuesday, May 25. There was a very large attendance. Goetz's *Nenia*, for chorus and orchestra, was admirably performed. The difficult music was sung with great firmness and energy. Herr Straus played Prof. Macfarren's ably written concerto in G

minor for violin. It was written for him in 1873, and first given at one of the Philharmonic Society's concerts in the same year. Herr Straus' performance of the work was much applauded. Bach's double chorus, "Now shall the Grace," was given with great spirit, but did not produce its full effect owing to an unequal distribution of voices and to the unfortunate but unavoidable omission of the organ. The concert concluded with a very fine rendering of Beethoven's *Eroica*; and Mr. C. Villiers Stanford, the conductor, deserves very great praise for the care, energy, and intelligence which he displayed. Good conductors are not too plentiful, and the Cambridge Society have good reason to be proud of their talented *chef-d'orchestre*.

J. S. SHEDLOCK.

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## THEATRES.

## COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT. Madame MOJESKA will appear this and following evenings, at 8, in MR. MORTIMER'S successful Play, adapted from the French of Alexandre Dumas, entitled HÉAUX DE SEAS.

Characters by Madames Mojeska, Emery, Varre, Giffard, and R. G. Le Thière; Messrs. Arthur Dacre, Price, Holman, Darley, Douglas, Phipps, and G. W. Anson.

Box-office from 11 to 5. No fees.

## DRURY LANE.

Lessee and Manager, Mr. AUGUSTUS HARRIS. LA FILLE DE MADAME ANGOT.

At 8, Danse Française, encoré nightily. LES SIRENES.

Grand Ballet, at 10.30. LAST NIGHT, MAY 29.

On MONDAY EVENING, MAY 31, Shakspeare's Comedy,

AS YOU LIKE IT.

Will be transferred, under Miss Litton's management, to Drury Lane for a season of evening performances.

No booking fees.

## DUKE'S THEATRE, Holborn.

Mr. C. WILNOT, Lessee and Manager.

To-night, grand revival of POUL MARENCO's extremely successful Drama,

NEWBABYLON,

Miss CAROLINE HILL as BEL LOHRIMER, and powerful company.

All the original effects.

The Collision at Sea—Tattersall's with the Horse Sales—Cremorne on a

Grand Cup Day: Dancing on the Crystal Platform—Goodwood on the

Race-day.

Concluding with THE THIEVES' KITCHEN in Seven Dials, &c.

The greatest spectacle ever seen.

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Lessee and Manager, Mr. J. T. TOOLE.

To-night, 54th time, at 8.30, a new original Comedy, in three acts, called THE UPPER CRUST,

By HENRY J. BROWN.

Messrs. J. L. Toole, John Billingsley, W. W. Ward, T. Sidney, and E. D. Ward; Misses Lilian Cavalier, Roland Phillips, and Emily Thorne.

Preceded at 7.30, by DEAF AS A POST.

Concluding with A MARRIED BACHELOR.

Doors open at 7. Prices £1 to £3 3s. Box-office open 10 till 5. No fees for booking.

## GLOBE THEATRE.

Manager, Mr. ALFRED HENDERSON.

This evening, at 8.15, revival of the celebrated

LES CLOCHE DE CORNEVILLE.

Supported by Madames Violet Cameron, Emma Chambers; Messrs. Harry Paulton, Lordelan, Darrell, Ashford, and Shire Barry. Full chorus.

Preceded at 7.30, by THE ALEX BELLE.

Messdames Hilton, Graham; Messrs. Osborn, Ashford, &c.

Doors open at 7.

## IMPERIAL THEATRE.

AS YOU LIKE IT.

LAST NIGHT, MAY 29.

SPECIAL MATINEE—ON TUESDAY AFTERNOON, JUNE 1, will be

performed a new Comedy, entitled

A PROFESSIONAL BEAUTY,

Written by VINCENT AMBOISE.

Places can be obtained at the Box-office. To commence at 3.

## LYCEUM THEATRE.

Solo Lessee and Manager, Mr. HENRY IRVING.

Every evening commencing Saturday, May 29, and the Saturdays in June, at 7.45.

THE MERCHANT OF VENICE.

Terminating with the Trial Scene.

SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.

Concluding with an Idyll by W. G. WILLS, entitled

LOLANTHE.

LOLANTHE—Miss ELLEN TERRY. COUNT TRISTAN—Mr. IRVING.

Every Saturday evening, commencing with SATURDAY, May 29, will be

performed THE BELLS (MATTHIAS—Mr. IRVING) and LOLANTHE (Mr. IRVING and Miss ELLEN TERRY).

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MORNING PERFORMANCES MAY 29, and every SATURDAY

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THE MERCHANT OF VENICE.

SHYLOCK—Mr. IRVING. PORTIA—Miss ELLEN TERRY.

## NEW SADLER'S WELLS.

Proprietor and Manager, Mrs. S. F. BATEMAN.

THE DANITES.

JOAQUIN MILLÉS' famous American play descriptive of life in the Far West, as depicted by Bret Harte.

SANDY McGEE (Minor)—Mr. RANKIN.

Messrs. W. E. Sheridan, G. Waldron, M. Lingham, E. Holland, L. Harris, J. Peakes, H. Lee, J. Richardson, and Harry Hawk; Mrs. McKeo Rankin, Misses Cora Tanner, and E. Marble.

New Scenery, depicting the mountain passes, rude log huts, and giant trees of California, painted by Thos. W. Hall and assistants.

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Lessee and Manager, Mr. EDGAR BRUCE.

A HAPPY PAIR.

By S. THEODORE SMITH.

At 8.40, HERMAN MERVILLE'S FANNY'S original Play,

FANNY'S MATE.

(Arrangement with Miss Geneviève Ward.)

Characters by Miss Geneviève Ward, Mrs. Leigh Murray, Miss Kate Pattison, Miss Annie Layton, Mrs. Vere, Mrs. Bernard Beere; Mr. John Clayton, Mr. Flockton, Mr. Beerbohm Tree, Mr. Edwin Bailey, Mr. Ian Robertson, and Mr. Edgar Bruce.

Doors open at 7.30. No fees of any description.

## ROYALTY THEATRE.

Lessee, Mr. EDGAR BRUCE; Manager, Mr. W. A. HARWARD.

This Evening, at 8, THE MISSES.

Followed, at 9.45, by CUPID.

Messrs. Charles Ashford, E. Strick, David Fisher, jun., Fred Irving, T. Peakes, and G. Grove; Madames Amalia, Kate Lawler, Fanny Coleman, Katie Lee, Maria Harris, Lillian Lancaster, Fanny Coleman, Phoebe Don, and Rose Callan.

The Burlesque produced under the direction of Mr. CHARLES HARRIS.

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